Changing the BEAT

A Study of the Worklife of Jazz Musicians

by the Research Center for Arts and Culture under a cooperative agreement with the National Endowment for the Arts and the San Francisco Study Center

NEA Research Division Report #43

Volume II: American Federation of Musicians: Survey Results

NATIONAL ENDOWMENT FOR THE ARTS

COMMUNITY GRAPHICS SAN FRANCISCO STUDY CENTER

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Changing the Beat

A Study of the Worklife of Jazz Musicians

VOLUME II:
AMERICAN FEDERATION OF MUSICIANS:
SURVEY RESULTS

A Study by Joan Jeffri

NATIONAL ENDOWMENT FOR THE ARTS

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Introduction

Purpose

Deemed a national treasure by the United States Congress, jazz is a unique American art form, and its musicians, the keepers and producers of this treasure, are recognized the world over as America's cultural ambassadors. Yet, artists who make a living as jazz musicians face numerous challenges. Despite high-profile projects and activities, such as Jazz at Lincoln Center's *Essentially Ellington* high school band competition, the Monterey and other jazz festivals, or the *Jazz* documentary by Ken Burns, jazz music does not reach as vast an audience as other music forms, making it challenging to maintain and continue this treasure.

Recognizing the importance of jazz and its artists, the National Endowment for the Arts (NEA) in 2000 commissioned a study of jazz musicians in four U.S. metropolitan areas—Detroit, New Orleans, New York, and San Francisco. The statistical information gathered in the study, will be used to help devise strategic ways to further the work of jazz artists. These four cities were chosen for their geographic diversity and their historical and current relationships with jazz. The NEA had two purposes:

- To understand the environment for jazz in each of the study cities by documenting both the jazz artists and their resources and support systems.
- To develop a detailed needs assessment from jazz artists themselves by collecting data documenting their professional lives and most pressing needs.

This study provided an opportunity to examine the working lives of jazz musicians in a systematic way and to produce quantitative and qualitative information about the jazz community, the professional lives of jazz musicians, and jazz's place in the music industry.

Jazz musician and educator Dr. Billy Taylor formed and chaired an advisory board to guide the project as it developed. The study also created a focus group of artists, managers, and educators, and numerous jazz practitioners generously gave their time to help advise this project. The study was conducted in two parts: a survey of musicians belonging to the American Federation of Musicians (AFM) and a Respondent-Driven Sampling (RDS) survey of jazz musicians. This volume focuses on the AFM survey of jazz musicians in four cities. The results of the RDS survey can be found in Volume III. Both it and the Executive Summary, Volume I, include results from three cities—New Orleans, New York and San Francisco.

This study aims to support the continuing growth and development of jazz and the musicians who create it. Jazz musicians as a group, however, do not constitute an easy subject for formal study. Indeed, for decades it has been difficult simply to define the word "jazz" itself. "It cannot safely be categorized as folk, popular or art music," states the *New Grove Dictionary of Jazz*, "though it shares aspects of all three." This study relied on the musicians themselves to indicate that they played jazz music.

To study jazz musicians, it is important to understand the idiosyncratic nature of the music. As A.B. Spellman indicated in his introduction to the NEA publication, *American Jazz Masters Fellowships 1982-2002*, jazz was "built on the discipline of collective improvisation…which allowed for maximum expression of the individual within the context of the group." The group, however, is often an ever-changing one. Unlike classical music, with orchestral members staying together for decades, or even rock, where more often than not musicians make their music as a group, jazz musicians often look for jams or gigs as individuals rather than as part of a group. Indeed, a jazz group like the Modern Jazz Quartet is remarkable for its longevity as much as its music.

Working as an individual musician can be more trying financially, in many ways, than working as a group. This seems especially true in a musical form that, while critically acclaimed as a national treasure, does not sell many tickets or CDs. In fact, jazz accounts for only four percent of annual recording sales in the United States. It can be even more difficult for emerging jazz artists to make a living with their music; reissues of classic jazz recordings have consistently outsold all but the most popular contemporary jazz artists. Even that amount is somewhat inflated by the inclusion of pop artists in the jazz category.

Institutional support for jazz exists but is small. A few state and regional arts agencies and some nonprofit foundations offer grants to individual musicians, but often at low amounts; in this study, of the musicians who received grants, more than 90 percent received $5,000 or less. The Lila Wallace-Readers Digest Fund and the Doris Duke Charitable Foundation have shored up institutions and endowments of jazz presenters, created networks in the jazz community, and provided venues for jazz performance. The National Endowment for the Arts has assisted these organizations with some of their programs—such as the joint program with the Doris Duke Charitable Foundation called JazzNet, which furthers jazz creation, presentation, and education with 14 regional jazz presenters. This program ended in 1996, when Congress prohibited awarding direct grants to individual artists, except for creative writing and honorary awards in the folk and traditional arts and jazz. The honorary award in jazz, the American Jazz Masters Fellowship, specifically sponsors jazz musicians who are established and have achieved mastery of their art. Emerging artists have little access to such support.

The data obtained through this study are crucial to a better understanding of the environment in which jazz musicians operate. By presenting a clearer picture of the working life of the jazz artist, this study will help the NEA develop and fund programs that address the concerns and challenges jazz musicians face in creating and playing their music.

Survey Background and Method

In an occupational sense, jazz musicians are difficult to identify. While national-based surveys such as the Current Population Survey, conducted by the U.S. Census Bureau, are used to estimate the labor force by occupation, the occupation categories are not detailed enough to distinguish jazz musicians from the larger classification of arts, design, entertainment, and media occupations, or even from the more specific category of musicians and composers. In addition, the national-based surveys do not cover detailed questions or subjects germane to the study of jazz musicians.

Given these shortcomings, the National Endowment for the Arts and the Research Center for Arts and Culture partnered with the American Federation of Musicians, AFM Local 802, the David and Lucile Packard Foundation, the Grammy Foundation, the American Federation of Musicians, the New Orleans Jazz & Heritage Foundation, and

Findings

- The top instruments played by jazz musicians are piano/keyboard, trumpet and drums.
- 58.4 percent of the respondents earned their major income as musicians in the last 12 months and 53 percent earned all their income from their music. On average, 43.9 percent of this income came from work as a jazz musician. For Detroit, only 35.3 percent came from jazz work and in New Orleans, 57 percent.
- 36.3 percent have a college degree and another 28.7 percent have a graduate degree.
- 64.7 percent think they should be paid for people downloading their music on the Internet.
- 74.9 percent received music-related training in the city or region where they now reside. This is highest in Detroit (80.3 percent).
- 89 percent have health coverage; this is highest in Detroit at 92.1 percent. Only 18 percent obtained it from the musicians union, only 7.8 percent in Detroit.
- 63.1 percent have life insurance, a high of 80.3 percent in Detroit and a low of 52.3 percent in San Francisco.
- 77.3 percent have a retirement plan; 82.3 percent of San Francisco musicians have such a plan.
- 61.0 percent earned $40,000 or less as a musician in 2001. 7 percent earned over $100,000.
- 31.7 percent played over sixteen jobs a month and 40.7 percent play with more than four different groups.
- 84.1 percent are male; 71.9 percent are white.

the Nathan Cummings Foundation to study and report findings on jazz musicians. Since a national-based survey was beyond the means of the NEA and its partners, the study was restricted to four metropolitan areas[1]: Detroit, New Orleans, New York and San Francisco.

We selected a random sample of approximately 15 percent of the membership of each local of the American Federation of Musicians in each of the metropolitan areas under study. Since the union does not distinguish between jazz and non-jazz musicians, both types of members participated in the survey. After sending an advance letter telling musicians about the survey, we administered a 68-question telephone questionnaire on a total of 2,500 musicians and received a 78.5 percent response (1,963).

The union locals gave full participation to this project: Detroit (local 5), New Orleans (local 174-496), New York (local 802), and San Francisco (local 6). There is a long history of union involvement with jazz musicians, not all of it easy. While union participation in all professions is declining, the musicians' locals are contemplating methods for their own survival. This is sometimes complicated by the fact that union musicians in one city can join another union local (New York, for example) with a higher established minimum wage and then quit their original local.

Characteristics

Some characteristics of the larger jazz community made the isolation of four cities particularly important since they represent different geographic sections of the country, histories for jazz musicians, levels of resources for jazz musicians, racial and ethnic balances, and social and economic environments. By studying jazz artists in such diverse locations, we hope to represent more accurately the range of-situations for U.S. jazz musicians.

- The diversity in styles of jazz — musicians often play to different audiences, venues, and media with different levels of exposure
- Commercial (record companies and recordings, venues, radio, television and technology in jazz vs. non-commercial support systems (foundations, corporations, government) as well as the impact of tourism, festivals and heritage
- The mobility of jazz musicians who tour, both nationally and internationally
- The tendency of jazz musicians to play in many different performance groups
- Four very different social and economic environments with very different responsibilities and resources of union locals, jazz-related foundations, and community organizations

Organization of Report

The report is organized in four sections, presenting findings on demographics, income and employment-related information, other issues including professionalism, copyright, health and welfare protection, musical styles and future goals of jazz musicians, and a summary and conclusions. Appendices include definitions and contexts for each metro area studied, the distribution of responses by metro area, the advance letter, the response by metro area, an explanation of the method used to estimate the number of jazz musicians and a directory of resources for jazz musicians in each metro area.

Since the union does not distinguish between jazz and non-jazz musicians, both were included in the survey. The charts in this report show the aggregate results of all four cities combined, plus each city's results, separated into jazz and non-jazz musicians.

Jazz artists exist in a kind of no-man's land where earning a living from jazz is almost impossible, and where even individual support such as the American Jazz Master Fellowship awards from the National Endowment for the Arts are not enough to offset the hand-to-mouth existence of many jazz musicians. Neither has jazz been the recipient of significant philanthropic giving, although major initiatives by the Lila Wallace-Readers Digest Fund and the Doris Duke Charitable Foundation are happy exceptions. These programs have shored up institutions and endowments of jazz presenters, created networks in the jazz community, and provided money for more venues, performances and jazz compositions.

[1] See Appendix A for definitions and background descriptions of the metropolitan areas used and Appendix B for a context of each of the cities.

Chapter I. Demographics*

Age, Gender, Marital Status

Eighty-four percent of jazz musicians are male and 16 percent are female; 53 percent of non-jazz musicians are male and 47 percent are female. The mean age for jazz musicians is 53; the median is 50. For non-jazz musicians the mean age is 50 and the median 47. These ages are somewhat older than those for other union performers we have studied. Almost three quarters of the respondents are white (72 percent jazz and 85 percent non-jazz), 18 percent jazz and 5 percent non-jazz are African-American and about 2 percent jazz and 1 percent non-jazz are Hispanic or Latino.

The age range for jazz musicians was from 16 to 92; the age of non-jazz musicians ranged from 23-90.

It is also interesting to note that almost half the respondents (46 percent jazz and 50 percent non-jazz) claim only themselves as dependents with another 29 percent jazz and 26 percent non-jazz claiming two dependents.

Twenty percent of jazz and 23 percent non-jazz musicians are single; 62 percent (jazz) and 60 percent (non-jazz) are married.

Eighty-four percent of the jazz musicians who are members of the American Federation of Musicians are male, 72 percent are white, and their networks consist primarily of other white jazz musicians, followed by African-American jazz artists.

Education

Twenty-three percent of jazz and 12 percent of non-jazz respondents have some college; 36 percent of jazz and 37 percent of non-jazz musicians have a college degree and an additional 29 percent of jazz and 43 percent of non-jazz musicians have a graduate degree. In 1997 in the Research Center's Information on Artists study, union actors in ten U.S. cities were among the artists studied. Of the AEA actors who responded:

>18 percent had some college
>45 percent had a college degree
>29 percent had a graduate degree.

Please indicate your highest level of formal education

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
elementary school, through grade 8	Percent	0.3%	0.5%	0.0%	1.2%	0.0%	0.0%	0.5%	0.5%	0.0%	0.0%
	Number	4	2	0	1	0	0	4	1	0	0
some high school	Percent	1.2%	0.7%	2.0%	1.2%	2.4%	2.8%	0.5%	0.5%	1.3%	0.0%
	Number	19	3	6	1	6	1	4	1	3	0
12th grade, but did not graduate	Percent	0.9%	0.5%	1.0%	0.0%	1.2%	0.0%	0.8%	0.5%	0.4%	0.9%
	Number	13	2	3	0	3	0	6	1	1	1
12th grade, got GED	Percent	0.6%	0.2%	0.7%	1.2%	0.4%	0.0%	0.7%	0.0%	0.4%	0.0%
	Number	9	1	2	1	1	0	5	0	1	0
12th grade, graduated from high school	Percent	6.9%	3.7%	8.5%	3.5%	8.1%	5.6%	6.5%	3.6%	4.6%	3.6%
	Number	105	16	26	3	20	2	48	7	11	4
some college	Percent	22.6%	11.5%	29.5%	9.4%	25.0%	16.7%	19.8%	10.7%	19.8%	12.6%
	Number	346	49	90	8	62	6	147	21	47	14

* The confidence level for this survey is 95 percent with a 5 percent margin of error. Figures do not necessarily add up to 100 percent due to multiple answers and don't know/refused. In the New Orleans metro area, the majority of respondents resided in Orleans Parish; in Detroit in Wayne and Oakland Counties; in San Francisco, San Francisco and Alameda counties, followed by San Mateo, Contra Costa and San Mateo Counties; and in the New York Metro area, New York County (includes Manhattan) and Kings County (includes Brooklyn). (See Appendix).

college degree	Percent	36.3%	37.4%	27.9%	34.1%	33.1%	33.3%	39.0%	39.3%	42.2%	37.8%
	Number	556	160	85	29	82	12	289	77	100	42
graduate degree	Percent	28.7%	43.2%	26.9%	49.4%	26.2%	41.7%	30.7%	43.4%	27.0%	38.7%
	Number	439	185	82	42	65	15	228	85	64	43
other	Percent	2.5%	2.3%	3.3%	0.0%	3.6%	0.0%	1.4%	1.5%	3.8%	6.3%
	Number	38	10	10	0	9	0	10	3	9	7
missing		3	0	1	0	0	0	1	0	1	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

While the number of union musicians that have college degrees is about 10 percent lower than for union actors, 28.7 percent of union jazz musicians, like union actors, and 43.2 percent of union non-jazz musicians have graduate degrees.

Twenty-six percent of both kinds of musicians had conservatory or professional school training which did not grant a degree and 79 percent of jazz and 78 percent of non-jazz musicians studied with private teachers.

Did you receive technical or professional training in the arts?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
no	Percent	21.9%	23.8%	23.9%	22.4%	30.2%	19.4%	18.9%	25.0%	20.3%	24.3%
	Number	336	102	73	19	75	7	140	49	48	27
conservatory or professional school not granting a degree	Percent	25.7%	26.4%	25.9%	16.7%	24.3%	27.6%	25.8%	25.2%	26.5%	35.7%
	Number	307	86	60	11	42	8	155	37	50	30
certificate program in the arts	Percent	11.5%	12.0%	10.8%	18.2%	14.5%	10.3%	11.0%	10.2%	11.1%	10.7%
	Number	137	39	25	12	25	3	66	15	21	9
private teachers	Percent	78.9%	78.2%	77.6%	72.7%	79.2%	82.8%	79.2%	83.0%	78.8%	72.6%
	Number	943	255	180	48	137	24	477	122	149	61
other (please specify)	Percent	15.1%	13.2%	17.2%	12.1%	20.2%	13.8%	13.1%	11.6%	14.3%	16.7%
	Number	181	43	40	8	35	4	79	17	27	14
total # of respondents who answered this question											

Chapter II.
Employment and Income-Related Findings

Employment

Fifty-eight percent of the jazz musician respondents earned their major income in the last 12 months as musicians, 12 percent in non-music related occupations and another 10 percent as music teachers and 1 percent as jazz teachers. Fifty-seven percent of the non-jazz musicians earned their major income in the last 12 months as musicians, 11 percent in non-music related occupations, 12 percent as music teachers.

> Just over half of the union musicians earned their major income in the last 12 months as musicians. Forty-three percent of jazz and 48 percent of non-jazz musicians are employed full-time in the music business. And no one is unemployed.

Forty-three percent of jazz and 48 percent of non-jazz musicians are employed full-time in the music business; 36 percent jazz) and 23 percent (non-jazz) respectively are employed as full-time freelancers in the music business and 22 percent (jazz) and 28 percent (non-jazz) as part-time freelancers in the music business. **No one is unemployed** and 14 percent (jazz) and 9 percent (non-jazz) are retired.

Thirty-two percent of jazz and 20 percent of non-jazz respondents play more than 16 different musical jobs per month.

Income

The extremes of income from music are evident. As noted above, 58 percent of jazz respondents and 57 percent of non-jazz respondents earned their major income in the last 12 months as musicians, with New York (68 percent) being the highest for jazz musicians, and New York (63 percent) and San Francisco (62 percent) ranking the highest for non-jazz musicians.

From which occupation did you earn your major income in the last 12 months?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Musician	Percent	58.4%	56.8%	37.1%	42.4%	56.1%	41.7%	68.1%	62.8%	57.8%	62.2%
	Number	894	243	113	36	139	15	505	123	137	69
music teacher	Percent	8.9%	11.7%	12.5%	11.8%	6.1%	16.7%	8.1%	11.7%	9.7%	9.9%
	Number	136	50	38	10	15	6	60	23	23	11
jazz teacher	Percent	1.0%	0.0%	0.0%	0.0%	0.4%	0.0%	1.8%	0.0%	0.4%	0.0%
	Number	15	0	0	0	1	0	13	0	1	0
arts manager or administrator	Percent	0.5%	0.9%	0.3%	1.2%	0.8%	2.8%	0.3%	1.0%	0.8%	0.0%
	Number	7	4	1	1	2	1	2	2	2	0
other music-related occupation	Percent	6.5%	7.5%	5.9%	5.9%	4.4%	5.6%	7.4%	10.2%	6.3%	4.5%
	Number	99	32	18	5	11	2	55	20	15	5
non-music related occupation	Percent	11.7%	11.2%	23.6%	15.3%	19.0%	22.2%	4.2%	6.6%	12.2%	12.6%
	Number	179	48	72	13	47	8	31	13	29	14
Other	Percent	12.9%	11.7%	20.0%	23.5%	12.9%	11.1%	10.0%	7.1%	12.7%	10.8%
	Number	197	50	61	20	32	4	74	14	30	12
Missing		5	1	2	0	1	0	2	1	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Thirty percent of jazz and 34 percent of non-jazz musicians earned over $40,000 from their work as musicians in 2000. Incomes were highest in New York (43 percent of jazz and 47 percent of non-jazz) with 12 percent of New York jazz and non-jazz musicians earning over $100,000. Twenty-two percent of jazz and 26 percent of non-jazz musicians earned $7,000 or less as musicians in 2000. Twenty-two percent of the jazz and 19 percent of the non-jazz respondents earned between $20,001 and $40,000 as total income from work as a musician in 2000.

I am going to read a list of income ranges. Please let me know when I get to the category that describes your total income from work as a musician from all sources for 2000 before taxes.

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
$0- $500	Percent	7.5%	8.4%	15.4%	12.9%	8.9%	5.6%	3.2%	8.7%	9.3%	5.4%
	Number	115	36	47	11	22	2	24	17	22	6
$501- $3000	Percent	8.4%	9.6%	14.1%	11.8%	14.1%	13.9%	3.2%	5.6%	11.0%	13.5%
	Number	128	41	43	10	35	5	24	11	26	15
$3001- $7000	Percent	6.5%	8.4%	12.8%	9.4%	8.5%	13.9%	2.6%	6.1%	8.4%	9.9%
	Number	99	36	39	8	21	5	19	12	20	11
$7001- $12,000	Percent	6.6%	7.0%	10.2%	10.6%	7.3%	16.7%	4.3%	4.1%	8.4%	6.3%
	Number	101	30	31	9	18	6	32	8	20	7
$12,001- $20,000	Percent	10.2%	6.8%	11.2%	8.2%	13.3%	8.3%	8.6%	5.6%	10.6%	7.2%
	Number	156	29	34	7	33	3	64	11	25	8
$20,001- $40,000	Percent	22.2%	18.7%	15.4%	21.2%	23.8%	33.3%	25.6%	11.7%	18.6%	24.3%
	Number	340	80	47	18	59	12	190	23	44	27
$40,001- $60,000	Percent	13.1%	10.8%	3.0%	2.4%	10.1%	0.0%	17.7%	16.8%	14.8%	9.9%
	Number	200	46	9	2	25	0	131	33	35	11
$60,001- $80,000	Percent	5.9%	7.5%	2.0%	4.7%	1.6%	2.8%	8.8%	8.7%	6.3%	9.0%
	Number	90	32	6	4	4	1	65	17	15	10
$80,001- $100,000	Percent	3.9%	6.5%	4.9%	8.2%	0.0%	0.0%	4.7%	10.2%	3.8%	0.9%
	Number	59	28	15	7	0	0	35	20	9	1
more than $100,000	Percent	7.0%	9.6%	2.0%	5.9%	1.6%	2.8%	11.9%	11.7%	3.8%	10.8%
	Number	107	41	6	5	4	1	88	23	9	12
mean	Dollars	33,487	36,516	19,316	28,491	20,683	19,122	44,972	45,518	29,205	33,586
median	Dollars	30,000	30,000	9,500	16,000	16,000	9,500	30,000	50,000	16,000	30,000
missing		137	29	28	4	27	1	70	21	12	3
total # of respondents who answered this question		1395	399	277	81	221	35	672	175	225	108

For almost half of the jazz musicians income (44 percent) came from work as jazz musicians, in other words, not playing weddings, bar mitzvahs and all the other musical jobs jazz musicians do to survive.

For 85 percent, these earnings covered music-related costs. For three-quarters of all musicians, costs of music-related supplies, equipment, capital improvements, publicity and marketing, travel and cartage, recording and management costs, and instrument insurance are less than $2,500. Thirty-four percent spend $500-2,500 annually and another 14 percent spend $2,500-5,000 annually on their instruments.

Did this money cover your music-related costs in 2000?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Yes	Percent	84.6%	84.6%	79.0%	80.0%	87.1%	88.9%	87.2%	86.2%	81.0%	83.8%
	Number	1296	362	241	68	216	32	647	169	192	93
No	Percent	12.0%	13.1%	16.4%	18.8%	9.7%	11.1%	9.6%	10.7%	16.5%	13.5%
	Number	184	56	50	16	24	4	71	21	39	15
Missing		52	10	14	1	8	0	24	6	6	3
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

What percentage of this income came from your work as a jazz musician in 2000?

	Total		Detroit		New Orleans		New York		San Francisco	
	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Mean	43.9	6.0	35.3	5.1	57.0	18.3	44.6	4.2	39.0	5.6
Median	30	0	10	0	75	0	30	0	25	0
std. dev.	42.2	23.0	40.2	20.9	43.4	37.5	42.1	19.7	40.5	22.9
Mode	100	0	0	0	100	0	100	0	0	0
# answering this question	1440	416	284	83	230	36	697	188	229	109
missing	92	12	21	2	18	0	45	8	8	2

Almost half (49 percent) the jazz and over half (52 percent) of non-jazz musicians earned over $40,000 total gross income as individuals from all sources including their work as musicians in 2000, with 11 percent (jazz) and 12 percent (non-jazz) earning over $100,000. Six and 10 percent of jazz and non-jazz musicians, respectively, earned under $12,000 as individuals from all sources in 2000.

The mean total household gross income in 2000 before taxes for jazz musicians is $63,496; the median is $70,000. For non-jazz musicians the mean is $70,493 and the median is $70,000.

The mean total income as an individual from *all* sources including work as a musician in 2000 before taxes for jazz musicians is $49,847; the median is $50,000. For non-jazz musicians the mean is $50,894 and the median is $50,000.

The mean income as an individual from work *as a musician* in 2000 before taxes for jazz musicians is $33,486; the median is $30,000. For non-jazz musicians the mean is $36,516 and the median is $30,000.

I am going to read a list of income ranges. Please let me know when I get to the category that describes your total income as an individual from all sources in 2000 before taxes, including your work as a musician.

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
$0- $500	Percent	0.9%	1.9%	1.0%	3.5%	0.8%	2.8%	0.7%	1.5%	1.3%	0.9%
	Number	13	8	3	3	2	1	5	3	3	1
$501- $3000	Percent	1.1%	1.9%	2.3%	2.4%	0.8%	0.0%	0.7%	1.5%	1.3%	2.7%
	Number	17	8	7	2	2	0	5	3	3	3
$3001- $7000	Percent	1.1%	2.1%	2.3%	3.5%	2.0%	2.8%	0.3%	1.5%	1.3%	1.8%

	Number	17	9	7	3	5	1	2	3	3	2
$7001-$12,000	Percent	2.4%	4.0%	3.9%	3.5%	4.0%	11.1%	1.6%	3.1%	0.8%	3.6%
	Number	36	17	12	3	10	4	12	6	2	4
$12,001-$20,000	Percent	7.1%	6.1%	7.2%	7.1%	11.3%	11.1%	4.6%	5.1%	10.6%	5.4%
	Number	109	26	22	6	28	4	34	10	25	6
$20,001-$40,000	Percent	27.1%	24.5%	26.2%	29.4%	35.5%	50.0%	24.4%	15.8%	27.9%	27.9%
	Number	415	105	80	25	88	18	181	31	66	31
$40,001-$60,000	Percent	19.8%	17.8%	16.4%	14.1%	17.3%	8.3%	20.6%	18.4%	24.5%	22.5%
	Number	304	76	50	12	43	3	153	36	58	25
$60,001-$80,000	Percent	11.5%	11.2%	12.5%	10.6%	7.3%	5.6%	13.3%	12.2%	8.9%	11.7%
	Number	176	48	38	9	18	2	99	24	21	13
$80,001-$100,000	Percent	6.4%	9.4%	8.9%	9.4%	1.2%	0.0%	7.0%	13.8%	6.8%	4.5%
	Number	98	40	27	8	3	0	52	27	16	5
more than $100,000	Percent	10.5%	12.4%	6.9%	9.4%	5.7%	2.8%	14.2%	13.8%	8.9%	15.3%
	Number	161	53	21	8	14	1	105	27	21	17
Mean	dollars	49,847	50,894	47,206	46,123	38,930	30,508	55,352	57,518	47,386	50,370
Median	dollars	50,000	50,000	50,000	30,000	30,000	30,000	50,000	50,000	50,000	50,000
Missing		186	38	38	6	35	2	94	26	19	4
total # of respondents who answered this question		1346	390	267	79	213	34	648	170	218	107

Forty-seven percent of jazz and 55 percent of non-jazz musicians earned over $60,000 in total gross household income in 2000, with 22 percent (jazz) and 31 percent (non-jazz) earning over $100,000. Eight percent of jazz and six percent of non-jazz musicians earned under $20,000. Seventeen percent of jazz and 13 percent of non-jazz musicians earned between $20,001 and $40,000 in total gross household income in 2000 before taxes; 15 percent (jazz) and 14 percent (non-jazz) between $40,001 and $60,000.

I am going to read a list of income ranges. Please let me know when I get to the category that describes your total household gross income in 2000 before taxes.

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
$0- $500	Percent	0.5%	0.9%	1.0%	1.2%	0.0%	2.8%	0.5%	1.0%	0.4%	0.0%
	Number	8	4	3	1	0	1	4	2	1	0
$501- $3000	Percent	0.6%	0.7%	1.0%	1.2%	0.0%	0.0%	0.5%	0.5%	0.8%	0.9%
	Number	9	3	3	1	0	0	4	1	2	1
$3001- $7000	Percent	0.7%	0.0%	1.3%	0.0%	2.0%	0.0%	0.1%	0.0%	0.4%	0.0%
	Number	11	0	4	0	5	0	1	0	1	0
$7001- $12,000	Percent	1.9%	0.5%	3.0%	1.2%	3.2%	2.8%	1.5%	0.0%	0.4%	0.0%
	Number	29	2	9	1	8	1	11	0	1	0
$12,001-$20,000	Percent	3.9%	3.5%	4.6%	5.9%	6.9%	5.6%	2.6%	3.6%	4.2%	0.9%
	Number	60	15	14	5	17	2	19	7	10	1
$20,001-$40,000	Percent	17.2%	13.1%	18.7%	14.1%	24.6%	30.6%	13.3%	7.7%	19.8%	16.2%

	Number	264	56	57	12	61	11	99	15	47	18
$40,001-$60,000	Percent	15.0%	13.8%	14.8%	9.4%	16.9%	16.7%	14.4%	11.2%	15.2%	20.7%
	Number	230	59	45	8	42	6	107	22	36	23
$60,001-$80,000	Percent	13.9%	12.2%	11.5%	16.5%	12.9%	16.7%	15.1%	9.2%	14.4%	12.6%
	Number	213	52	35	14	32	6	112	18	34	14
$80,001-$100,000	Percent	10.3%	12.4%	10.2%	10.6%	8.1%	2.8%	10.4%	13.8%	12.2%	14.4%
	Number	157	53	31	9	20	1	77	27	29	16
more than $100,000	Percent	22.4%	30.8%	18.7%	25.9%	9.3%	13.9%	28.0%	37.8%	23.2%	27.9%
	Number	343	132	57	22	23	5	208	74	55	31
mean	Dollars	63,496	70,493	59,053	66,322	51,169	50,963	69,021	76,833	64,252	69,498
median	Dollars	70,000	70,000	50,000	70,000	50,000	50,000	70,000	90,000	70,000	70,000
missing		208	52	47	12	40	3	100	30	21	7
total # of respondents who answered this question		1324	376	258	73	208	33	642	166	216	104

Music-Related Grants and Fellowships

Only 17 percent of jazz and 2 percent of non-jazz musicians applied for a grant as a jazz or aspiring musician; the highest percentage of applicants came from New York with 25 percent of jazz respondents.

Of 268 respondents, 36 percent or 97 jazz artists received grants from the NEA; 8 percent (3) of non-jazz artists did. Fourteen percent of both kinds of musicians received foundation grants and 12 percent (3) of jazz and 8 percent (3) of non-jazz respondents received state agency grants in 2000.

Have you applied for a grant or fellowship as a jazz or aspiring musician?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	16.5%	2.1%	7.2%	1.2%	13.3%	2.8%	24.7%	3.1%	5.9%	0.9%
	Number	252	9	22	1	33	1	183	6	14	1
no	Percent	83.2%	97.4%	92.5%	98.8%	85.9%	97.2%	75.1%	95.9%	94.1%	99.1%
	Number	1275	417	282	84	213	35	557	188	223	110
missing		5	2	1	0	2	0	2	2	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If you received grants or fellowships as a jazz or aspiring musician, from what sources did you receive them?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Never Received	Percent	81.8%	91.4%	87.2%	90.6%	81.1%	88.9%	78.3%	93.9%	86.5%	88.3%
	Number	1253	391	266	77	201	32	581	184	205	98
National Endowment for the Arts	Percent	36.2%	8.3%	11.1%	0.0%	22.7%	0.0%	50.0%	16.7%	15.6%	7.7%
	Number	97	3	4	0	10	0	78	2	5	1
other federal agency (specify agency)	Percent	5.2%	2.8%	11.1%	0.0%	6.8%	0.0%	3.9%	0.0%	3.1%	7.7%
	Number	14	1	4	0	3	0	6	0	1	1
regional agency (specify agency)	Percent	6.3%	0.0%	8.3%	0.0%	4.6%	0.0%	6.4%	0.0%	6.3%	0.0%
	Number	17	0	3	0	2	0	10	0	2	0
state agency (specify agency)	Percent	12.3%	8.3%	8.3%	0.0%	15.9%	0.0%	14.1%	16.7%	3.1%	7.7%
	Number	33	3	3	0	7	0	22	2	1	1

local agency (specify agency)	Percent	8.2%	5.6%	8.3%	14.3%	11.4%	0.0%	8.3%	8.3%	3.1%	0.0%
	Number	22	2	3	1	5	0	13	1	1	0
foundation (specify foundation)	Percent	13.8%	13.9%	0.0%	0.0%	11.4%	0.0%	17.3%	41.7%	15.6%	0.0%
	Number	37	5	0	0	5	0	27	5	5	0
educational institution (specify institution)	Percent	9.7%	8.3%	13.9%	0.0%	11.4%	25.0%	9.0%	8.3%	6.3%	7.7%
	Number	26	3	5	0	5	1	14	1	2	1
corporate sponsor (specify sponsor)	Percent	1.5%	0.0%	2.8%	0.0%	0.0%	0.0%	1.3%	0.0%	3.1%	0.0%
	Number	4	0	1	0	0	0	2	0	1	0
other	Percent	11.2%	2.8%	8.3%	0.0%	11.4%	0.0%	12.2%	0.0%	9.4%	7.7%
	Number	30	1	3	0	5	0	19	0	3	1
Missing		11	1	0	0	0	0	5	0	0	0
# respondents		1532	428	36	7	44	4	742	196	237	111
total # of respondents who answered this question		268	36	36	7	44	4	156	12	32	13

Of the 16 percent who received grants or fellowships (it would appear that not all who received grants applied for them), 93 percent received between $0 and $5,000. This range was the same for over 85 percent of those who received music royalties or residuals, public assistance (welfare) and/or unemployment benefits in the year 2000.

How much did you receive in 2000 before taxes in each of the following areas?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
music-related grants											
A $0- $5,000	Percent	93.0%	93.7%	92.8%	94.1%	91.9%	88.9%	93.1%	92.4%	93.7%	97.3%
	Number	1424	401	283	80	228	32	691	181	222	108
B $5,001- $10,000	Percent	3.6%	3.7%	3.0%	3.5%	4.4%	8.3%	3.4%	3.6%	4.2%	2.7%
	Number	55	16	9	3	11	3	25	7	10	3
C $10,001- $25,000	Percent	0.7%	0.9%	0.7%	1.2%	0.4%	0.0%	0.8%	1.5%	0.8%	0.0%
	Number	11	4	2	1	1	0	6	3	2	0
D $25,001- $50,000	Percent	0.3%	0.2%	0.0%	0.0%	0.0%	0.0%	0.5%	0.5%	0.0%	0.0%
	Number	4	1	0	0	0	0	4	1	0	0
E $50,001- $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
f over $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
	mean	2,888	2,915	2,755	2,857	2,792	2,929	2,989	3,099	2,842	2,635
	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
music-related fellowships											
A $0- $5,000	Percent	94.2%	94.9%	93.8%	94.1%	93.6%	88.9%	94.5%	94.9%	94.5%	97.3%
	Number	1443	406	286	80	232	32	701	186	224	108
B $5,001- $10,000	Percent	3.1%	3.7%	3.3%	4.7%	3.2%	8.3%	2.7%	3.1%	4.2%	2.7%
	Number	48	16	10	4	8	3	20	6	10	3
c $10,001- $25,000	Percent	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.1%	0.0%	0.0%	0.0%
	Number	1	0	0	0	0	0	1	0	0	0
d $25,001- $50,000	Percent	0.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.5%	0.0%	0.0%	0.0%

	Number	4	0	0	0	0	0	4	0	0	0
e $50,001-$75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
f over $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
	mean	2,764	2,689	2,668	2,738	2,667	2,929	2,851	2,656	2,714	2,635
	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
music royalties/residuals											
a $0- $5,000	Percent	84.7%	88.1%	91.8%	92.9%	92.3%	86.1%	77.1%	83.2%	91.1%	93.7%
	Number	1297	377	280	79	229	31	572	163	216	104
b $5,001-$10,000	Percent	4.7%	6.5%	2.6%	2.4%	1.6%	11.1%	6.7%	9.7%	4.2%	2.7%
	Number	72	28	8	2	4	4	50	19	10	3
c $10,001-$25,000	Percent	3.4%	0.5%	1.0%	0.0%	1.2%	0.0%	5.5%	1.0%	2.1%	0.0%
	Number	52	2	3	0	3	0	41	2	5	0
d $25,001-$50,000	Percent	1.0%	0.5%	1.0%	0.0%	0.0%	0.0%	1.8%	0.5%	0.0%	0.9%
	Number	16	2	3	0	0	0	13	1	0	1
e $50,001-$75,000	Percent	0.2%	0.7%	0.0%	1.2%	0.0%	0.0%	0.4%	0.5%	0.0%	0.9%
	Number	3	3	0	1	0	0	3	1	0	1
f over $75,000	Percent	0.9%	0.5%	0.0%	0.0%	0.0%	0.0%	1.8%	1.0%	0.4%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
	mean	2,764	2,689	2,668	2,738	2,667	2,929	2,851	2,656	2,714	2,635
	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
music royalties/residuals											
a $0- $5,000	Percent	84.7%	88.1%	91.8%	92.9%	92.3%	86.1%	77.1%	83.2%	91.1%	93.7%
	Number	1297	377	280	79	229	31	572	163	216	104
b $5,001-$10,000	Percent	4.7%	6.5%	2.6%	2.4%	1.6%	11.1%	6.7%	9.7%	4.2%	2.7%
	Number	72	28	8	2	4	4	50	19	10	3
c $10,001-$25,000	Percent	3.4%	0.5%	1.0%	0.0%	1.2%	0.0%	5.5%	1.0%	2.1%	0.0%
	Number	52	2	3	0	3	0	41	2	5	0
d $25,001-$50,000	Percent	1.0%	0.5%	1.0%	0.0%	0.0%	0.0%	1.8%	0.5%	0.0%	0.9%
	Number	16	2	3	0	0	0	13	1	0	1
e $50,001-$75,000	Percent	0.2%	0.7%	0.0%	1.2%	0.0%	0.0%	0.4%	0.5%	0.0%	0.9%
	Number	3	3	0	1	0	0	3	1	0	1
f over $75,000	Percent	0.9%	0.5%	0.0%	0.0%	0.0%	0.0%	1.8%	1.0%	0.4%	0.0%
	Number	14	2	0	0	0	0	13	2	1	0
	mean	4,491	3,865	3,146	3,354	2,775	3,071	6,030	4,442	3,351	3,509
	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
public assistance (welfare)											
a $0- $5,000	Percent	94.9%	96.3%	95.1%	95.3%	95.6%	88.9%	95.0%	97.5%	93.7%	97.3%
	Number	1454	412	290	81	237	32	705	191	222	108
b $5,001-$10,000	Percent	2.6%	2.8%	2.0%	3.5%	1.6%	8.3%	2.3%	1.5%	5.1%	2.7%
	Number	39	12	6	3	4	3	17	3	12	3
c $10,001-$25,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
d $25,001-$50,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0

e $50,001-$75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
f over $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	frequency	0	0	0	0	0	0	0	0	0	0
	mean	2,631	2,642	2,601	2,679	2,583	2,929	2,618	2,577	2,756	2,635
	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
unemployment benefits											
a $0- $5,000	Percent	94.5%	94.9%	94.4%	95.3%	94.4%	91.7%	94.6%	94.9%	94.1%	95.5%
	Number	1447	406	288	81	234	33	702	186	223	106
b $5,001-$10,000	Percent	2.9%	4.0%	2.6%	3.5%	2.0%	8.3%	2.7%	3.6%	4.6%	3.6%
	Number	44	17	8	3	5	3	20	7	11	4
c $10,001-$25,000	Percent	0.1%	0.2%	0.0%	0.0%	0.4%	0.0%	0.0%	0.5%	0.0%	0.0%
	Number	1	1	0	0	1	0	0	1	0	0
d $25,001-$50,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
e $50,001-$75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
f over $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
	mean	2,658	2,736	2,635	2,679	2,667	2,917	2,639	2,758	2,735	2,682
	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
missing											
total # of respondents who answered this question (including refusals & don't knows)		1532	428	305	85	248	36	742	196	237	111

Chapter III. Other Issues

Professionalism

Seventy-eight percent of the respondents play or sing jazz music. Of the non-jazz playing respondents, 74 percent play or sing classical music and 26 percent play other kinds of music.

Do you ever play or sing jazz music?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%
	Number	1532	0	305	0	248	0	742	0	237	0
no	Percent	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%
	Number	0	428	0	85	0	36	0	196	0	111
missing		0	0	0	0	0	0	0	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111
* There are two respondents who said they were neither jazz nor non-jazz											

If no, do you play or sing any other kind of music?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
classical	Percent	0.0%	74.3%	0.0%	77.7%	0.0%	72.2%	0.0%	69.4%	0.0%	81.1%
	Number	0	318	0	66	0	26	0	136	0	90
other (please specify)	Percent	0.0%	25.7%	0.0%	22.4%	0.0%	27.8%	0.0%	30.6%	0.0%	18.9%
	Number	0	110	0	19	0	10	0	60	0	21
missing		0	0	0	0	0	0	0	0	0	0
total # of respondents who answered the question		0	428	0	85	0	36	0	196	0	111

Sixty-three percent of those who play or sing jazz music consider themselves professional jazz musicians. This is highest in New Orleans (73 percent) and New York (64 percent) and lowest in Detroit and San Francisco (57 percent). In our 1997 Information on Artists study, 96 percent of the Actors' Equity Association (AEA) union member respondents considered themselves professionals.

Do you consider yourself a professional jazz musician?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	63.3 %	0.0%	57.4 %	0.0%	73.0 %	0.0%	64.4 %	0.0%	57.0 %	0.0%
	Number	969	0	175	0	181	0	478	0	135	0
no	Percent	30.0 %	0.0%	35.4 %	0.0%	22.6 %	0.0%	29.0 %	0.0%	34.2 %	0.0%
	Number	460	0	108	0	56	0	215	0	81	0
3 other	Percent	6.4%	0.0%	7.2%	0.0%	4.4%	0.0%	6.1%	0.0%	8.4%	0.0%
	Number	98	0	22	0	11	0	45	0	20	0
missing		5	0	0	0	0	0	4	0	1	0
total # of respondents who answered the question		1532	0	305	0	248	0	742	0	742	0

Seventy-six percent of the jazz respondents (and 7 percent of the non-jazz musicians) played jazz for money in the prior 12 months.

Have you played jazz for money during the last 12 months?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	76.3%	7.0%	67.9%	8.2%	82.7%	11.1%	79.1%	7.7%	71.7%	3.6%
	Number	1169	30	207	7	205	4	587	15	170	4
no	Percent	23.1%	93.0%	31.5%	91.8%	16.5%	88.9%	20.2%	92.4%	28.3%	96.4%
	Number	354	398	96	78	41	32	150	181	67	107
missing		9	0	2	0	2	0	5	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Initially, we separated the data for those jazz musicians who said they considered themselves professionals and those who said they did not, even though in our own definition we considered union membership a sign of professional status. There was no significant difference between the two data sets, so we combined them for analytical purposes.

Retirement, Health Coverage

For routine health care 55 percent of the musicians surveyed go to private physicians, 45 percent of jazz and 48 percent of non-jazz musicians go to an HMO, and 12 percent (jazz) and 8 percent (non-jazz) receive routine health care from a hospital outpatient department. Roughly one-third of all respondents have received injuries from occupational hazards in their music-related work (for example, carpal tunnel syndrome, hearing problems, etc.).

Where do you go to obtain routine health care?

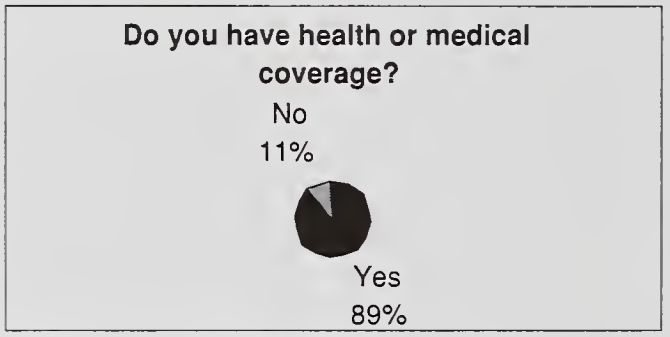
		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
private physician	Percent	54.4%	55.4%	60.0%	71.8%	42.3%	27.8%	63.9%	62.2%	30.0%	39.6%
	Number	833	237	183	61	105	10	474	122	71	44
HMO (health maintenance organization) or PPO	Percent	44.7%	48.1%	40.3%	37.7%	48.4%	75.0%	37.7%	37.2%	67.9%	66.7%
	Number	684	206	123	32	120	27	280	73	161	74
hospital outpatient department	Percent	11.6%	8.2%	16.7%	16.5%	19.4%	13.9%	5.0%	5.1%	17.7%	5.4%
	Number	178	35	51	14	48	5	37	10	42	6
emergency room	Percent	6.4%	4.7%	8.5%	8.2%	12.5%	5.6%	3.2%	3.6%	7.2%	3.6%
	Number	98	20	26	7	31	2	24	7	17	4
I do not obtain routine health care	Percent	6.9%	3.7%	7.2%	0.0%	7.7%	2.8%	6.9%	4.6%	5.5%	5.4%
	Number	105	16	22	0	19	1	51	9	13	6
arts-related medical facility (please specify)	Percent	3.3%	2.6%	1.3%	2.4%	9.7%	8.3%	2.4%	1.5%	2.1%	2.7%
	Number	51	11	4	2	24	3	18	3	5	3
other	Percent	7.5%	7.5%	9.2%	8.2%	9.7%	5.6%	6.2%	8.2%	7.2%	6.3%
	Number	115	32	28	7	24	2	46	16	17	7
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Have occupational hazards in your music-related work caused you any injuries?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	31.9%	33.6%	25.9%	31.8%	26.6%	19.4%	33.3%	36.2%	40.9%	35.1%
	Number	489	144	79	27	66	7	247	71	97	39
no	Percent	67.6%	65.7%	73.8%	68.2%	73.0%	80.6%	66.2%	62.2%	58.7%	64.9%
	Number	1036	281	225	58	181	29	491	122	139	72
missing		7	3	1	0	1	0	5	3	1	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Eighty-nine percent of jazz musicians and 93 percent of non-jazz musician respondents have some health or medical coverage: 43 percent of the jazz and 41 percent of the non-jazz musicians from an HMO, 18 percent of jazz and 25 percent of non-jazz respondents from a PPO, 19 percent of jazz and 16 percent non-jazz musicians from a personal policy through a private insurance company (some respondents have more than one type of coverage).

Nine percent have disability coverage for loss of income; 11 percent have some other group insurance policy and 13 percent have some other kind of health insurance. These include: Medicare, the military, national health care from other countries. (American Association of Retured Persons).



Do you have health or medical coverage?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	89.0%	92.8%	92.1%	97.7%	81.9%	91.7%	89.5%	90.8%	91.1%	92.8%
	Number	1364	397	281	83	203	33	664	178	216	103
no	Percent	10.8%	7.2%	7.5%	2.4%	18.2%	8.3%	10.2%	9.2%	8.9%	7.2%
	Number	165	31	23	2	45	3	76	18	21	8
missing		3	0	1	0	0	0	2	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If yes, which type do you have?

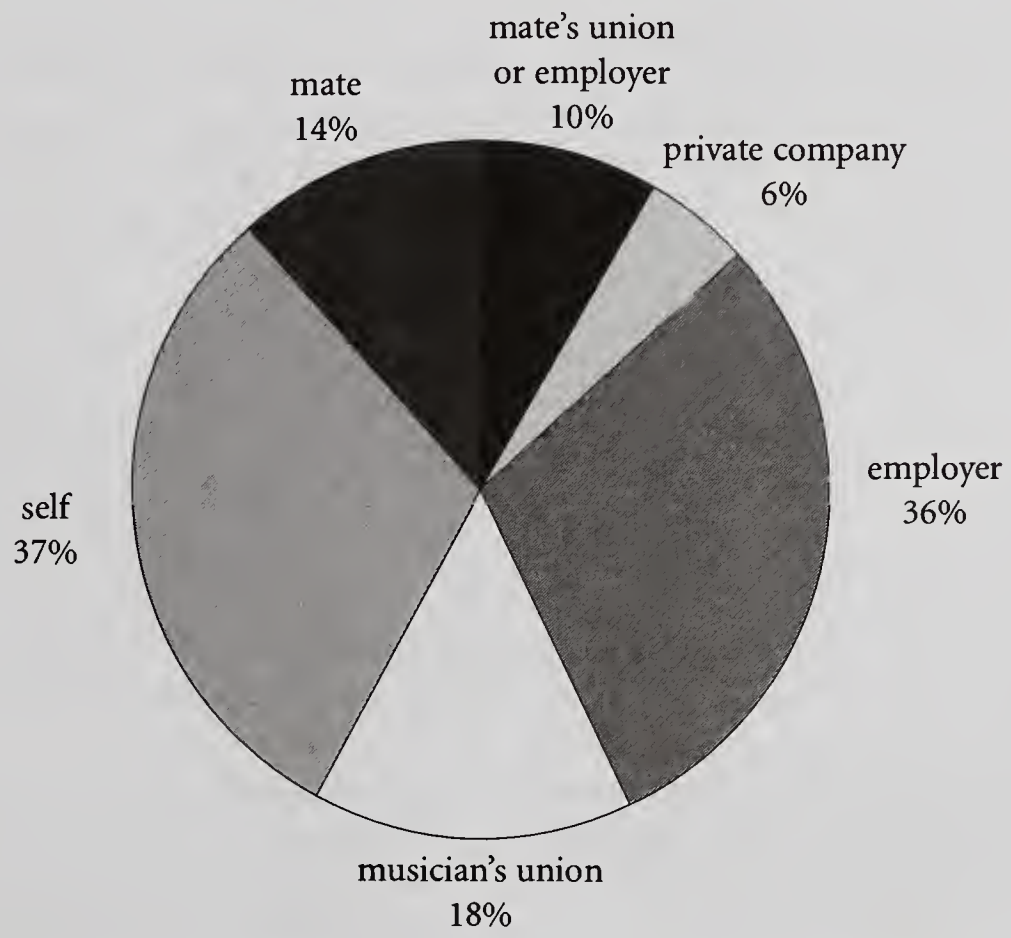
		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
HMO	Percent	43.0%	40.8%	27.8%	31.3%	49.3%	72.7%	40.8%	30.9%	63.4%	55.3%
	Number	586	162	78	26	100	24	271	55	137	57
PPO	Percent	18.2%	25.2%	24.2%	24.1%	21.2%	18.2%	14.0%	25.3%	20.4%	28.2%

	Number	248	100	68	20	43	6	93	45	44	29
personal policy through private insurance company	Percent	19.4%	16.4%	22.8%	24.1%	20.7%	9.1%	19.9%	18.5%	12.0%	8.7%
	Number	264	65	64	20	42	3	132	33	26	9
disability coverage for loss of income	Percent	9.4%	10.3%	12.8%	9.6%	8.4%	12.1%	8.0%	11.8%	10.2%	7.8%
	Number	128	41	36	8	17	4	53	21	22	8
group insurance policy through arts/arts service organization (specify organizations)	Percent	10.9%	12.1%	8.5%	6.0%	4.9%	21.2%	15.8%	17.4%	4.6%	4.9%
	Number	149	48	24	5	10	7	105	31	10	5
other group insurance policy (specify organization)	Percent	13.2%	10.6%	22.4%	15.7%	10.8%	9.1%	10.5%	11.8%	11.6%	4.9%
	Number	180	42	63	13	22	3	70	21	25	5
other	Percent	14.7%	12.3%	19.6%	16.9%	10.8%	0.0%	15.7%	12.4%	9.3%	12.6%
	Number	201	49	55	14	22	0	104	22	20	13
total # of respondents who answered this question		1364	397	281	83	203	33	664	178	216	103

Thirty-seven percent of the jazz musicians obtained their health coverage themselves, as did 30 percent of the non-jazz musicians. Fourteen percent obtained it through their mates. Thirty-six percent of the jazz musicians and 44 percent of the non-jazz musicians, obtained this coverage through their employers.

Only 18 percent of jazz and 14 percent of non-jazz musicians obtained health coverage through their musicians' union. For jazz musicians this ranged from a low of 4 percent in New Orleans to a high of 29 percent in New York. For non-jazz musicians this ranged from a low of 1 percent in Detroit, to a high of 27 percent in New York. In the 1997 RCAC Study of Actor's Equity Association members, forty-three percent of our 1997 AEA actors obtained their health coverage through unions.

How was this health coverage obtained?



How was this health coverage obtained?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
self	Percent	37.1%	29.7%	30.6%	21.7%	41.4%	33.3%	37.2%	29.8%	41.2%	35.0%
	Number	506	118	86	18	84	11	247	53	89	36
mate	Percent	13.6%	13.4%	11.4%	16.9%	11.8%	15.2%	13.3%	10.7%	19.0%	14.6%
	Number	185	53	32	14	24	5	88	19	41	15
employer	Percent	35.5%	44.3%	52.3%	54.2%	44.3%	54.6%	25.5%	38.2%	36.1%	43.7%
	Number	484	176	147	45	90	18	169	68	78	45
my musicians' union	Percent	18.0%	13.6%	9.6%	1.2%	3.9%	3.0%	28.9%	27.0%	8.8%	3.9%
	Number	246	54	27	1	8	1	192	48	19	4
mate's union or employer	Percent	10.3%	11.6%	7.8%	12.1%	9.4%	12.1%	11.3%	12.4%	11.6%	9.7%
	Number	141	46	22	10	19	4	75	22	25	10
private company	Percent	6.4%	3.8%	6.4%	6.0%	5.4%	9.1%	6.9%	2.8%	5.6%	1.9%
	Number	87	15	18	5	11	3	46	5	12	2
total # of respondents who answered this question		1364	397	281	83	203	33	664	178	216	103

The chart below represents the answers to the questions, "Who pays for this insurance and what percentage do they pay?" Please note that there is obviously a combination of payment sources, so figures add up to much more than 100%.

WHO PAYS				PERCENTAGE THEY PAY
	Jazz	Non-jazz	Jazz	Non-Jazz
Self	50.6%	44.8%	62.9%	59.8%
Mate	19.8%	6.8%	50.7%	35.7%
Employer	29.8%	34.8%	82.6%	88.8%
Employer under contract	4.8%	4.7%	62.7%	74.6%
Musicians' union	6.8%	4.7%	61.8%	81.7%
Mate's union or employer	8.7%	10.8%	74.7%	88.6%
Private company	2.6%	1.8%	48.6%	45.8%
Arts/arts service organization	1.6%	.8%	30.9%	48.6%
Other	8.7%	7.9%	68.8%	73.7%

This chart tells us that half of the jazz and close to half of the non-jazz musicians pay for their health insurance mostly themselves with a third getting payments from their employers. Fewer than 7 percent receive payment for health insurance by the musicians' union. For this small percentage, the union covers at least 62 percent of the cost.

By contrast, 18 percent of the union actors in the

RCAC's 1997 study received some payment for health insurance from the Actors' Equity Association (AEA).

A September 2001 report by the Urban Institute (http://www.urbaninstitute.org/), "Workers Without Health Insurance: Who Are They and How Can Policy Reach Them?, reports that, of the 16 million uninsured workers in the United States, those most likely to lack health insurance include workers in small firms, low-wage earners, part-time workers and those employed for a short-tenure. Many musicians fit into these categories. Access to health insurance is easier for whites through their spouses and workers in large firms more likely to offer and enroll them in employer-sponsored health insurance. Since jazz musicians report working many gigs with many different groups, it is likely they are denied such access.

Sixty-three percent of jazz and 60 percent of non-jazz respondents have life insurance, much higher than the 1997 AEA actors (38 percent). Sixty-nine percent of jazz and 61 percent of non-jazz musicians obtained it themselves; for 22 percent (jazz) and 30 percent (non-jazz) life insurance was obtained through employers and 17 percent of jazz and 16 percent of non-jazz musicians, obtained it through their musicians' union.

Do you have life insurance?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	63.1%	59.6%	80.3%	81.2%	69.4%	52.8%	57.4%	55.6%	52.3%	52.3%
	Number	967	255	245	69	172	19	426	109	124	58
no	Percent	35.8%	39.5%	19.0%	18.8%	30.2%	47.2%	41.1%	43.9%	46.4%	45.1%
	Number	548	169	58	16	75	17	305	86	110	50
missing		17	4	2	0	1	0	11	1	3	3
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

How was this insurance obtained?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
self	Percent	68.5%	61.2%	54.3%	55.1%	68.6%	63.2%	77.7%	67.0%	64.5%	56.9%
	Number	662	156	133	38	118	12	331	73	80	33
mate	Percent	7.6%	6.7%	6.1%	5.8%	10.5%	0.0%	5.9%	8.3%	12.1%	6.9%
	Number	73	17	15	4	18	0	25	9	15	4
employer	Percent	21.5%	30.2%	38.4%	36.2%	22.1%	31.6%	10.8%	28.4%	24.2%	25.9%
	Number	208	77	94	25	38	6	46	31	30	15
my musicians' union	Percent	17.2%	15.7%	34.7%	20.3%	9.9%	10.5%	10.1%	11.9%	16.9%	19.0%
	Number	166	40	85	14	17	2	43	13	21	11
mate's union or employer	Percent	2.4%	2.4%	3.3%	0.0%	3.5%	0.0%	1.4%	3.7%	2.4%	3.5%
	Number	23	6	8	0	6	0	6	4	3	2
private company	Percent	15.5%	12.6%	17.1%	20.3%	14.5%	15.8%	15.0%	10.1%	15.3%	6.9%
	Number	150	32	42	14	25	3	64	11	19	4
total # of respondents who answered this question		967	255	245	69	172	19	426	109	124	58

Seventy-seven percent of jazz and 79 percent of non-jazz musicians have at least one retirement plan (67% of the actors in the 1997 AEA study had this). 53 percent (jazz) and 50 percent (non-jazz) obtained it themselves; 36 percent (jazz) and 33 percent (non-jazz) obtained this through the musicians' union. For 44 percent (jazz) and 51 percent (non-jazz) their employer pays, and for 23 percent (jazz) and 20 percent (non-jazz) the musicians' union pays.

Do you have at least one retirement plan?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	77.3%	79.2%	76.1%	74.1%	77.8%	72.2%	76.0%	81.1%	82.3%	82.0%
	Number	1184	339	232	63	193	26	564	159	195	91
no	Percent	21.8%	19.9%	23.0%	25.9%	22.2%	25.0%	22.6%	17.9%	17.3%	17.1%
	Number	334	85	70	22	55	9	168	35	41	19
missing		14	4	3	0	0	1	10	2	1	1
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If yes, how was the retirement plan obtained?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
self	Percent	52.6%	50.4%	41.8%	47.6%	48.2%	42.3%	59.8%	52.2%	49.2%	51.7%
	Number	623	171	97	30	93	11	337	83	96	47
employer	Percent	36.7%	47.8%	61.6%	60.3%	44.0%	50.0%	22.0%	41.5%	42.6%	49.5%
	Number	435	162	143	38	85	13	124	66	83	45
my musicians' union	Percent	36.3%	32.7%	18.1%	22.2%	37.8%	34.6%	43.3%	38.4%	36.4%	29.7%
		430	111	42	14	73	9	244	61	71	27
arts/arts service organization (specify organization)	Percent	2.4%	0.6%	1.3%	0.0%	2.1%	0.0%	2.7%	1.3%	3.1%	0.0%
	Number	28	2	3	0	4	0	15	2	6	0
other	Percent	8.5%	8.0%	10.3%	6.4%	4.2%	3.9%	8.2%	9.4%	11.3%	7.7%
	Number	100	27	24	4	8	1	46	15	22	7
total # of respondents who answered this question		1184	339	232	63	193	26	564	159	195	91

Who pays for this retirement plan?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
self	Percent	72.1%	69.0%	69.4%	68.3%	75.7%	73.1%	72.2%	69.8%	71.8%	67.0%
	Number	854	234	161	43	146	19	407	111	140	61
mate	Percent	5.4%	7.1%	6.5%	1.6%	2.6%	0.0%	4.3%	8.2%	10.3%	11.0%
	Number	64	24	15	1	5	0	24	13	20	10
employer	Percent	44.2%	50.7%	57.3%	65.1%	46.1%	46.2%	36.9%	47.2%	47.7%	48.4%
	Number	523	172	133	41	89	12	208	75	93	44
my musicians' union	Percent	22.6%	20.1%	11.6%	15.9%	27.5%	23.1%	25.9%	22.0%	21.5%	18.7%
	Number	268	68	27	10	53	6	146	35	42	17
arts service organization (specify organization)	Percent	1.0%	0.3%	0.9%	0.0%	0.0%	3.9%	1.8%	0.0%	0.0%	0.0%
	Number	12	1	2	0	0	1	10	0	0	0
other	Percent	4.0%	2.4%	5.6%	1.6%	3.6%	3.9%	3.4%	3.8%	4.1%	0.0%
	Number	47	8	13	1	7	1	19	6	8	0
total # of respondents who answered this question		1184	339	232	63	193	26	564	159	195	91

Recognition

For 35 percent of jazz and 37 percent of non-jazz musicians, their first professional recognition was their first paid job. Over a quarter of the respondents chose to fill in the blank for "other" to this question and responses varied from "I passed an audition" to high school and community recognition, festivals, writing a song for a major artist, scholarships, recommendations from teachers, joining the musicians' union, to "just playing." These respondents feel generally that their talent has been recognized locally (93 percent jazz; 90 percent non-jazz), nationally (58 percent jazz, 44 percent non-jazz), and internationally (51 percent jazz, 35 percent non-jazz).

Through what venue did your first professional recognition occur?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
award or honor	Percent	3.1%	6.1%	3.6%	5.9%	4.0%	11.1%	2.4%	6.1%	3.4%	4.5%
	Number	47	26	11	5	10	4	18	12	8	5
feature article	Percent	2.8%	1.6%	2.6%	1.2%	4.0%	0.0%	2.7%	1.5%	2.1%	2.7%
	Number	43	7	8	1	10	0	20	3	5	3
first paid job	Percent	34.5%	37.2%	34.4%	38.8%	32.7%	41.7%	34.6%	34.2%	36.3%	39.6%
	Number	529	159	105	33	81	15	257	67	86	44
grant	Percent	0.9%	0.2%	0.3%	0.0%	0.0%	0.0%	1.2%	0.5%	1.7%	0.0%
	Number	14	1	1	0	0	0	9	1	4	0
job with a known band	Percent	16.3%	8.4%	15.7%	8.2%	20.6%	11.1%	15.0%	7.1%	16.5%	9.9%
	Number	249	36	48	7	51	4	111	14	39	11
played with a major artist	Percent	8.8%	3.7%	7.2%	2.4%	3.6%	2.8%	11.9%	5.1%	6.8%	2.7%
	Number	135	16	22	2	9	1	88	10	16	3
winning a competition	Percent	3.3%	8.6%	3.9%	14.1%	3.6%	5.6%	2.3%	8.7%	5.1%	5.4%
	Number	50	37	12	12	9	2	17	17	12	6
other (please specify)	Percent	26.2%	29.0%	28.9%	28.2%	27.0%	25.0%	25.6%	29.6%	24.1%	29.7%
	Number	402	124	88	24	67	9	190	58	57	33
missing		63	22	10	1	11	1	32	14	10	6
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Has your talent been recognized:

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
locally	Percent	93.4%	90.0%	92.5%	91.8%	94.0%	80.6%	94.1%	90.3%	92.0%	91.0%
	Number	1431	385	282	78	233	29	698	177	218	101
nationally	Percent	58.4%	43.7%	41.0%	41.2%	52.4%	27.8%	72.0%	53.1%	44.3%	34.2%
	Number	894	187	125	35	130	10	534	104	105	38
internationally	Percent	50.7%	34.6%	29.2%	27.1%	44.8%	13.9%	65.5%	42.9%	38.0%	32.4%
	Number	776	148	89	23	111	5	486	84	90	36
talent not recognized	Percent	2.2%	3.3%	3.9%	2.4%	2.8%	13.9%	1.4%	2.6%	1.7%	1.8%
	Number	33	14	12	2	7	5	10	5	4	2
other (please specify)	Percent	1.5%	1.4%	1.3%	0.0%	3.2%	0.0%	0.8%	2.6%	2.1%	0.9%
	Number	23	6	4	0	8	0	6	5	5	1
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Eighty-five percent of jazz and 87 percent of non-jazz musicians are satisfied or very satisfied with their music at this point.

How satisfied are you with your music at this point?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
very satisfied	Percent	32.8%	35.8%	34.1%	38.8%	32.7%	30.6%	33.2%	35.7%	30.0%	35.1%
	Number	502	153	104	33	81	11	246	70	71	39
satisfied	Percent	52.0%	51.2%	50.8%	50.6%	52.4%	52.8%	51.9%	51.0%	53.6%	51.4%
	Number	797	219	155	43	130	19	385	100	127	57
dissatisfied	Percent	10.6%	9.8%	10.2%	8.2%	10.9%	16.7%	10.1%	8.7%	12.7%	10.8%
	Number	163	42	31	7	27	6	75	17	30	12
very dissatisfied	Percent	1.6%	1.6%	2.0%	1.2%	0.8%	0.0%	1.4%	1.5%	2.5%	2.7%
	Number	24	7	6	1	2	0	10	3	6	3
missing		46	7	9	1	8	0	26	6	3	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Copyright and Airplay

Just over half (55 percent) of the jazz musician respondents and only 24 percent of the non-jazz respondents hold copyright in some artistic work of their own creation (compositions, books, etc). Sixty percent have recorded their own work (40 percent of the non-jazz), 75 percent (jazz) and 73 (percent) non-jazz musicians have had their works recorded by a professional company.

Do you hold a copyright in some artistic work of your own creation?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	54.6%	23.6%	33.1%	17.7%	46.8%	16.7%	68.5%	30.6%	46.8%	18.0%
	Number	836	101	101	15	116	6	508	60	111	20
no	Percent	45.0%	75.7%	66.2%	82.4%	52.4%	83.3%	31.1%	68.9%	53.2%	80.2%
	Number	689	324	202	70	130	30	231	135	126	89
don't know	Percent	0.4%	0.7%	0.3%	0.0%	0.8%	0.0%	0.4%	0.5%	0.0%	1.8%
	Number	6	3	1	0	2	0	3	1	0	2
missing		1	0	1	0	0	0	0	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Has your work ever been recorded?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes, by me	Percent	59.5%	39.5%	54.4%	31.8%	54.0%	27.8%	65.6%	49.5%	52.7%	31.5%
	Number	912	169	166	27	134	10	487	97	125	35
yes, by a professional recording company	Percent	74.6%	73.1%	64.9%	62.4%	68.6%	66.7%	Data	Missing	74.3%	74.8%
	Number	1143	313	198	53	170	24	Data	Missing	176	83
other (please specify)	Percent	9.0%	7.7%	8.2%	11.8%	9.7%	8.3%	80.7%	78.1%	7.2%	8.1%
		138	33	25	10	24	3	599	153	17	9
missing											
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

For 81 percent of jazz and 72 percent of non-jazz musicians, their music has received airplay. Almost no one paid to get airplay and 31 percent (jazz) and 24 percent (non-jazz) musicians had help from a promotional person. The musicians' comments offered us insight into this, explaining many different routes to airplay including:

- radio stations featuring local artists, some of which contact the artists
- college radio stations
- work with orchestras, chamber music groups
- playing on different artists' records, in movies, commercials, theater companies
- record companies, advertising agencies
- live performance broadcasts

Has your music received airplay?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	81.1%	72.0%	73.8%	64.7%	79.8%	69.4%	84.8%	75.0%	80.6%	73.0%
	Number	1243	308	225	55	198	25	629	147	191	81
no	Percent	17.2%	24.3%	23.9%	34.1%	18.2%	27.8%	13.9%	20.4%	18.1%	22.5%
	Number	264	104	73	29	45	10	103	40	43	25
missing		25	16	7	1	5	1	10	9	3	5
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If yes, how did you get this airplay?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
had help from a promotional person	Percent	31.1%	24.4%	28.4%	18.2%	30.3%	8.0%	33.2%	28.6%	28.3%	25.9%
	Number	387	75	64	10	60	2	209	42	54	21
sent recordings out myself	Percent	21.9%	9.1%	16.0%	3.6%	27.8%	8.0%	21.1%	10.2%	25.1%	11.1%
	Number	272	28	36	2	55	2	133	15	48	9
paid to get airplay	Percent	2.8%	1.3%	2.2%	0.0%	3.0%	4.0%	2.5%	0.7%	4.2%	2.5%
	Number	35	4	5	0	6	1	16	1	8	2
knew some of the disc jockeys	Percent	19.2%	7.1%	21.8%	9.1%	30.3%	4.0%	14.3%	6.8%	20.9%	7.4%
	Number	239	22	49	5	60	1	90	10	40	6
knew producer	Percent	15.8%	9.1%	11.6%	7.3%	23.2%	20.0%	12.9%	10.2%	22.5%	4.9%
	Number	196	28	26	4	46	5	81	15	43	4
other	Percent	55.3%	67.9%	60.0%	70.9%	46.5%	72.0%	58.7%	67.4%	47.6%	65.4%
	Number	687	209	135	39	92	18	369	99	91	53
total # of respondents who answered this question		1243	308	225	55	198	25	629	147	191	81

Forty percent of jazz musicians and 21 percent of non-jazz musicians have played music that was broadcast over the Internet. New York jazz musicians are highest with 50 percent. Fifty-three percent of jazz and 47 percent non-jazz musicians object when this music is downloaded without payment and 65 percent of jazz and 50 percent of non-jazz musicians think they should be paid. But 28 percent (jazz) and 32 percent (non-jazz) say they do not mind, and 37 percent like the exposure.

Have you played music that was broadcast over the Internet?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	39.4%	20.6%	20.7%	17.7%	36.3%	13.9%	50.0%	20.4%	33.8%	25.2%
	Number	604	88	63	15	90	5	371	40	80	28
no	Percent	42.4%	59.1%	63.9%	70.6%	43.6%	69.4%	31.1%	50.0%	48.5%	63.1%
	Number	649	253	195	60	108	25	231	98	115	70
don't know	Percent	18.2%	20.3%	15.4%	11.8%	20.2%	16.7%	18.9%	29.6%	17.7%	11.7%
	Number	279	87	47	10	50	6	140	58	42	13
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If yes, how do you feel about people downloading this music without paying for your work?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
I do not mind	Percent	28.2%	31.8%	36.5%	26.7%	28.9%	60.0%	26.4%	30.0%	28.8%	32.1%
	Number	170	28	23	4	26	3	98	12	23	9
like the exposure	Percent	36.9%	36.4%	34.9%	26.7%	37.8%	40.0%	35.9%	37.5%	42.5%	39.3%
	Number	223	32	22	4	34	2	133	15	34	11
object	Percent	53.0%	46.6%	52.4%	40.0%	48.9%	0.0%	55.8%	50.0%	45.0%	53.6%
	Number	320	41	33	6	44	0	207	20	36	15
think I should be paid	Percent	64.7%	50.0%	61.9%	40.0%	64.4%	60.0%	65.0%	50.0%	66.3%	53.6%
	Number	391	44	39	6	58	3	241	20	53	15
no opinion	Percent	5.8%	9.1%	4.8%	13.3%	3.3%	0.0%	7.0%	15.0%	3.8%	0.0%
	Number	35	8	3	2	3	0	26	6	3	0
total # of respondents who answered this question		604	88	63	15	90	5	371	40	80	28

Migration and Touring

As in all other studies of the Research Center, artists seem to have a greater allegiance to their home sites – 73 percent of jazz and 63 percent of non-jazz responding musicians have lived in the county or parish of their current residence for more than 10 years. With an even higher response than the RCAC's other studies, 75 percent of the jazz and 66 percent of the non-jazz respondents (compared to 62 percent in our other studies) received music-related training in the area or region.

For how many years have you lived in the county or parish of your current residence?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
under 1 year	Percent	1.6%	4.0%	0.3%	3.5%	2.0%	2.8%	1.9%	3.1%	1.7%	6.3%
	Number	24	17	1	3	5	1	14	6	4	7
2-3 years	Percent	5.9%	11.5%	3.6%	9.4%	4.8%	19.4%	5.8%	11.7%	10.1%	9.9%
	Number	90	49	11	8	12	7	43	23	24	11
4-5 years	Percent	5.0%	5.8%	3.0%	2.4%	4.8%	5.6%	6.3%	6.6%	3.4%	7.2%
	Number	76	25	9	2	12	2	47	13	8	8
6-10 years	Percent	14.5%	15.9%	8.5%	15.3%	12.1%	13.9%	18.3%	15.8%	12.7%	17.1%
	Number	222	68	26	13	30	5	136	31	30	19
more than 10 years	Percent	73.1%	62.9%	84.6%	69.4%	76.2%	58.3%	67.7%	62.8%	72.2%	59.5%

	Number	1120	269	258	59	189	21	502	123	171	66
mean		4.5	4.2	4.7	4.4	4.6	4.1	4.4	4.2	4.4	4.1
median		5	5	5	5	5	5	5	5	5	5
missing		0	0	0	0	0	0	0	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Did you receive any music-related training in this city or region?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	74.9%	66.1%	80.3%	68.2%	65.3%	33.3%	78.2%	76.0%	67.5%	57.7%
	Number	1147	283	245	58	162	12	580	149	160	64
no	Percent	25.1%	33.9%	19.7%	31.8%	34.7%	66.7%	21.8%	24.0%	32.5%	42.3%
	Number	385	145	60	27	86	24	162	47	77	47
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Musicians are famous for touring, and these respondents are no exception. Almost a quarter (25 percent jazz and 16 percent non-jazz) worked or performed away from their main residences over 30 times in the previous 12 months.

Approximately how many times during the last 12 months did you work or perform away from home?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
zero	Percent	25.1%	35.5%	37.1%	42.4%	23.0%	16.7%	19.3%	35.2%	30.0%	36.9%
	Number	384	152	113	36	57	6	143	69	71	41
1-5 times	Percent	21.4%	25.2%	25.6%	22.4%	24.6%	41.7%	17.7%	22.5%	24.5%	27.0%
	Number	328	108	78	19	61	15	131	44	58	30
6-15 times	Percent	18.5%	12.9%	17.1%	11.8%	20.6%	16.7%	17.9%	11.2%	19.8%	15.3%
	Number	283	55	52	10	51	6	133	22	47	17
16-30 times	Percent	9.3%	9.6%	8.2%	7.1%	8.5%	11.1%	10.9%	10.2%	6.3%	9.9%
	Number	142	41	25	6	21	4	81	20	15	11
over 30 times	Percent	24.7%	15.9%	10.5%	16.5%	22.2%	13.9%	33.3%	19.9%	19.0%	9.0%
	Number	379	68	32	14	55	5	247	39	45	10
missing		16	4	5	0	3	0	7	2	1	2
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Playing in Bands

If you currently play with a group, how many different groups do you play with?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
none, play solo only	Percent	14.6%	16.6%	17.4%	11.8%	9.7%	13.9%	15.1%	21.4%	14.8%	12.6%
	Number	224	71	53	10	24	5	112	42	35	14
one	Percent	12.5%	19.4%	14.4%	21.2%	17.3%	25.0%	10.2%	16.8%	12.2%	20.7%
	Number	192	83	44	18	43	9	76	33	29	23

two	Percent	9.7%	12.2%	11.2%	12.9%	10.9%	27.8%	7.8%	9.2%	12.2%	11.7%
	Number	148	52	34	11	27	10	58	18	29	13
three	Percent	11.2%	11.9%	14.4%	12.9%	13.7%	13.9%	9.0%	9.7%	11.0%	14.4%
	Number	171	51	44	11	34	5	67	19	26	16
four	Percent	8.4%	6.8%	6.9%	10.6%	7.3%	8.3%	8.0%	4.6%	12.7%	7.2%
	Number	128	29	21	9	18	3	59	9	30	8
more than four	Percent	40.7%	30.1%	33.4%	27.1%	38.3%	11.1%	46.0%	34.7%	35.9%	30.6%
	Number	623	129	102	23	95	4	341	68	85	34
missing		46	13	7	3	7	0	29	7	3	3
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Jazz Styles and Instruments

While all kinds of instruments are played, 16 percent of the jazz musicians play piano/keyboard and 11 percent play trumpet; 23 percent of the non-jazz musicians play violin and 11 percent play piano/keyboard.

On average, jazz respondents spend 2.7 hours a day practicing their music; non-jazz musicians spend 2.5 hours a day; the median for both is 2 hours a day and the mode (the number that appears most often) is 1 hour a day.

What is your primary instrument?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
alto sax	Percent	1.1%	0.0%	0.7%	0.0%	2.0%	0.0%	1.4%	0.0%	0.0%	0.0%
	Number	17	0	2	0	5	0	10	0	0	0
banjo	Percent	0.3%	0.0%	0.3%	0.0%	0.8%	0.0%	0.1%	0.0%	0.4%	0.0%
	Number	5	0	1	0	2	0	1	0	1	0
baritone sax	Percent	0.7%	0.2%	1.3%	0.0%	1.2%	0.0%	0.4%	0.0%	0.4%	0.9%
	Number	11	1	4	0	3	0	3	0	1	1
bass	Percent	8.4%	2.1%	5.9%	1.2%	0.0%	0.0%	8.4%	2.6%	8.9%	2.7%
	Number	128	9	18	1	27	0	62	5	21	3
bass clarinet	Percent	0.2%	0.2%	0.3%	0.0%	10.9%	0.0%	0.3%	0.5%	0.0%	0.0%
	Number	3	1	1	0	0	0	2	1	0	0
cello	Percent	2.4%	9.1%	1.6%	9.4%	1.6%	5.6%	2.7%	9.2%	3.0%	9.9%
	Number	36	39	5	8	4	2	20	18	7	11
clarinet	Percent	3.2%	4.9%	3.0%	3.5%	4.8%	2.8%	2.4%	6.6%	4.2%	3.6%
	Number	49	21	9	3	12	1	18	13	10	4
cornet	Percent	0.2%	0.0%	0.3%	0.0%	0.4%	0.0%	0.0%	0.0%	0.4%	0.0%
	Number	3	0	1	0	1	0	0	0	1	0
drums	Percent	9.3%	0.9%	10.5%	0.0%	10.9%	0.0%	8.9%	1.5%	7.6%	0.9%
	Number	143	4	32	0	27	0	66	3	18	1
effects (washboard, whistles, etc.)	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
flugelhorn	Percent	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.4%	0.0%
	Number	1	0	0	0	0	0	0	0	1	0
flute	Percent	1.8%	6.1%	2.6%	7.1%	0.4%	5.6%	1.2%	4.6%	4.2%	8.1%
	Number	28	26	8	6	1	2	9	9	10	9

guitar	Percent	7.3%	5.8%	6.2%	7.1%	10.5%	8.3%	7.6%	6.1%	4.6%	3.6%
	Number	112	25	19	6	26	3	56	12	11	4
harmonica	Percent	0.2%	0.2%	0.7%	0.0%	0.0%	0.0%	0.0%	0.5%	0.4%	0.0%
	Number	3	1	2	0	0	0	0	1	1	0
percussion	Percent	2.4%	1.2%	3.0%	0.0%	2.4%	2.8%	2.0%	1.0%	3.0%	1.8%
	Number	37	5	9	0	6	1	15	2	7	2
piano/ keyboard	Percent	16.1%	11.2%	15.1%	7.1%	10.9%	8.3%	18.7%	16.8%	14.4%	5.4%
	Number	246	48	46	6	27	3	139	33	34	6
saxophone	Percent	8.7%	0.9%	9.2%	3.5%	6.9%	0.0%	9.0%	0.0%	8.9%	0.9%
	Number	133	4	28	3	17	0	67	0	21	1
trombone	Percent	6.5%	1.9%	3.0%	1.2%	9.7%	5.6%	6.7%	2.0%	7.2%	0.9%
	Number	100	8	9	1	24	2	50	4	17	1
trumpet	Percent	10.9%	3.0%	15.1%	3.5%	12.1%	8.3%	9.4%	3.1%	8.9%	0.9%
	Number	167	13	46	3	30	3	70	6	21	1
tuba	Percent	0.5%	0.7%	0.0%	1.2%	1.2%	0.0%	0.7%	0.0%	0.0%	1.8%
	Number	8	3	0	1	3	0	5	0	0	2
vibraphone	Percent	0.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.3%	0.0%	1.3%	0.0%
	Number	5	0	0	0	0	0	2	0	3	0
violin	Percent	5.3%	22.9%	5.9%	23.5%	4.0%	27.8%	4.7%	20.4%	7.6%	25.2%
	Number	81	98	18	20	10	10	35	40	18	28
voice	Percent	2.4%	2.6%	3.3%	2.4%	1.6%	0.0%	2.4%	2.0%	2.1%	4.5%
	Number	37	11	10	2	4	0	18	4	5	5
xylophone	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
other	Percent	11.5%	25.9%	11.8%	29.4%	7.7%	25.0%	12.4%	23.0%	12.2%	28.8%
	Number	176	111	36	25	19	9	92	45	29	32
missing		3	0	1	0	0	0	2	0	0	0
total # of respondents who answered the question		1532	428	305	85	248	36	742	196	237	111

About how many hours per day do you spend practicing music?

	Total		Detroit		New Orleans		New York		San Francisco	
	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Mean	2.7	2.5	2.2	2.5	2.7	2.4	2.9	2.6	2.4	2.3
Median	2	2	2	2	2	2	2	2	2	2
std. dev.	2.2	1.7	1.7	1.9	2.3	1.5	2.5	1.8	1.8	1.3
Mode	1	1	1	1	1	1	2	1	1	1
valid cases	1268	366	261	68	175	32	633	167	199	99
Missing	55	15	5	2	9	1	33	11	8	1

Thirty-eight percent (jazz) and 28 percent (non-jazz) spend over 40 hours a week on music or music-related activities, including performing, looking for work, and marketing; in New York this reaches 50 percent for jazz musicians. Sixty-nine percent (jazz) and 63 percent (non-Jazz) spend over 20 hours a week on this.

Jazz musicians play in many styles and our respondents are no exception. The ones mentioned most frequently are contemporary, swing, traditional, mainstream, Latin and rhythm and blues.

Over a third of jazz musicians spend over 40 hours per week on music-related activities; in New York this is as high as 50 percent.

Future Goals and Qualities Needed for a Career in Jazz

Musicians were asked about the three most important qualities needed to pursue a career in jazz. While talent (23 percent) was the most important quality for being a jazz musician, over 67 percent of the respondents chose the 'Other' category. Although the responses musicians gave in the 'Other' category for questions about both qualities and goals were much like the choices presented to them in the questionnaire, clearly this was a question where they did not wish to be placed in pre-determined categories. Some of their responses were: creativity, drive, musicality, faith, confidence, punctuality, appearance, dedication, versatility, overall good attitude.

In your opinion, what are the three most important qualities someone needs to pursue a career in jazz?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 1											
business savvy	Percent	1.2%	1.4%	1.3%	2.4%	2.0%	2.8%	0.8%	1.0%	1.7%	0.9%
	Number	19	6	4	2	5	1	6	2	4	1
connections	Percent	0.4%	0.2%	1.0%	1.2%	0.8%	0.0%	0.0%	0.0%	0.4%	0.0%
	Number	6	1	3	1	2	0	0	0	1	0
curiosity	Percent	0.4%	0.0%	0.7%	0.0%	0.8%	0.0%	0.3%	0.0%	0.0%	0.0%
	Number	6	0	2	0	2	0	2	0	0	0
energy	Percent	0.8%	0.7%	1.0%	2.4%	2.4%	0.0%	0.4%	0.0%	0.0%	0.9%
	Number	12	3	3	2	6	0	3	0	0	1
intelligence	Percent	1.2%	1.2%	1.0%	3.5%	2.4%	2.8%	0.9%	0.5%	0.8%	0.0%
	Number	18	5	3	3	6	1	7	1	2	0
luck	Percent	0.5%	1.2%	0.7%	3.5%	1.2%	0.0%	0.3%	1.0%	0.0%	0.0%
	Number	7	5	2	3	3	0	2	2	0	0
perception	Percent	0.2%	0.2%	0.3%	0.0%	0.4%	0.0%	0.0%	0.5%	0.4%	0.0%
	Number	3	1	1	0	1	0	0	1	1	0
performing ability	Percent	1.8%	1.6%	1.6%	1.2%	2.8%	2.8%	1.2%	1.0%	2.5%	2.7%
	Number	27	7	5	1	7	1	9	2	6	3
physical stamina	Percent	1.1%	0.7%	1.3%	1.2%	0.4%	5.6%	0.8%	0.0%	2.5%	0.0%
	Number	17	3	4	1	1	2	6	0	6	0
talent	Percent	23.1%	30.8%	24.6%	24.7%	21.8%	38.9%	23.5%	34.7%	21.5%	26.1%
	Number	354	132	75	21	54	14	174	68	51	29
technique	Percent	1.3%	0.2%	1.6%	0.0%	2.8%	0.0%	0.7%	0.5%	1.3%	0.0%
	Number	20	1	5	0	7	0	5	1	3	0
other	Percent	67.3%	61.2%	63.9%	57.7%	60.9%	47.2%	70.6%	60.7%	67.9%	69.4%
	Number	1031	262	195	49	151	17	524	119	161	77
missing		12	2	3	2	3	0	4	0	2	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

In your opinion, what are the three most important qualities someone needs to pursue a career in jazz?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 2											
business savvy	Percent	4.2%	1.6%	3.6%	3.5%	6.1%	2.8%	4.0%	1.5%	3.8%	0.0%
	Number	65	7	11	3	15	1	30	3	9	0
connections	Percent	1.3%	1.2%	0.7%	2.4%	2.4%	0.0%	1.2%	1.0%	1.3%	0.9%
	Number	20	5	2	2	6	0	9	2	3	1
curiosity	Percent	0.8%	0.2%	0.7%	0.0%	0.8%	0.0%	0.7%	0.5%	1.3%	0.0%
	Number	12	1	2	0	2	0	5	1	3	0
energy	Percent	1.3%	1.4%	2.3%	2.4%	1.6%	5.6%	0.5%	1.0%	2.1%	0.0%
	Number	20	6	7	2	4	2	4	2	5	0
intelligence	Percent	1.1%	1.2%	1.3%	3.5%	2.4%	0.0%	0.7%	1.0%	0.8%	0.0%
	Number	17	5	4	3	6	0	5	2	2	0
luck	Percent	0.7%	1.2%	0.7%	1.2%	1.2%	0.0%	0.4%	1.5%	0.8%	0.9%
	Number	10	5	2	1	3	0	3	3	2	1
perception	Percent	0.5%	0.5%	0.3%	0.0%	0.8%	2.8%	0.3%	0.5%	0.8%	0.0%
	Number	7	2	1	0	2	1	2	1	2	0
performing ability	Percent	2.3%	1.4%	3.3%	2.4%	4.4%	5.6%	1.5%	0.5%	1.3%	0.9%
	Number	35	6	10	2	11	2	11	1	3	1
physical stamina	Percent	2.1%	1.4%	2.0%	3.5%	3.6%	2.8%	1.9%	1.0%	1.3%	0.0%
	Number	32	6	6	3	9	1	14	2	3	0
talent	Percent	9.9%	14.0%	9.8%	14.1%	9.7%	11.1%	9.7%	14.8%	10.6%	13.5%
	Number	151	60	30	12	24	4	72	29	25	15
technique	Percent	1.4%	1.6%	2.3%	3.5%	1.6%	5.6%	0.4%	0.5%	3.0%	0.9%
	Number	21	7	7	3	4	2	3	1	7	1
other	Percent	70.6%	71.3%	69.8%	57.7%	60.5%	63.9%	74.9%	73.5%	68.4%	80.2%
	Number	1081	305	213	49	150	23	556	144	162	89
missing		61	13	10	5	12	0	28	5	11	3
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

In your opinion, what are the three most important qualities someone needs to pursue a career in jazz?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 3											
business savvy	Percent	3.5%	2.8%	3.9%	3.5%	4.0%	0.0%	3.2%	3.6%	3.0%	1.8%
	Number	53	12	12	3	10	0	24	7	7	2
connections	Percent	1.1%	2.3%	1.6%	2.4%	0.4%	2.8%	0.8%	2.6%	2.1%	1.8%
	Number	17	10	5	2	1	1	6	5	5	2
curiosity	Percent	0.6%	0.5%	0.0%	1.2%	0.8%	0.0%	0.8%	0.0%	0.4%	0.9%
	Number	9	2	0	1	2	0	6	0	1	1
energy	Percent	1.2%	1.2%	1.3%	1.2%	2.0%	2.8%	0.7%	1.5%	1.7%	0.0%
	Number	18	5	4	1	5	1	5	3	4	0
intelligence	Percent	1.2%	1.2%	1.0%	2.4%	1.6%	0.0%	1.2%	0.5%	0.8%	1.8%
	Number	18	5	3	2	4	0	9	1	2	2

luck	Percent	2.3%	4.0%	2.0%	1.2%	2.4%	0.0%	2.6%	6.6%	1.7%	2.7%
	Number	35	17	6	1	6	0	19	13	4	3
perception	Percent	0.5%	0.0%	1.0%	0.0%	0.4%	0.0%	0.3%	0.0%	0.8%	0.0%
	Number	8	0	3	0	1	0	2	0	2	0
performing ability	Percent	2.0%	1.4%	2.3%	2.4%	4.4%	2.8%	0.9%	1.0%	2.1%	0.9%
	Number	30	6	7	2	11	1	7	2	5	1
physical stamina	Percent	1.0%	1.2%	0.3%	2.4%	2.8%	2.8%	0.7%	0.5%	1.3%	0.9%
	Number	16	5	1	2	7	1	5	1	3	1
talent	Percent	7.4%	6.8%	7.2%	3.5%	6.9%	5.6%	8.8%	7.7%	3.8%	8.1%
	Number	113	29	22	3	17	2	65	15	9	9
technique	Percent	1.2%	1.4%	1.6%	1.2%	1.6%	2.8%	0.4%	1.0%	3.0%	1.8%
	Number	19	6	5	1	4	1	3	2	7	2
other	Percent	68.7%	69.2%	68.2%	67.1%	60.9%	75.0%	70.2%	66.8%	73.0%	73.0%
	Number	1053	296	208	57	151	27	521	131	173	81
missing		143	35	29	10	29	2	70	16	15	7
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

While reaching a higher level of artistic expression/achievement (11 percent) was the most important goal for the next five years, 62 percent of the jazz musicians chose 'Other.' Comments here included getting out of music, creating a gold record, making more money, appearing in world premieres by international orchestras, obtaining local, national, international recognition, making a cd, to "Wow, no one ever asked me this before."

What are your three most important goals for the next five years as a musician?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 1											
develop artistic competence	Percent	3.7%	2.3%	3.0%	3.5%	4.0%	5.6%	3.6%	1.0%	4.6%	2.7%
	Number	57	10	9	3	10	2	27	2	11	3
get a record deal	Percent	5.8%	3.3%	4.3%	2.4%	4.8%	5.6%	7.1%	3.1%	4.6%	3.6%
	Number	89	14	13	2	12	2	53	6	11	4
lead my own groups	Percent	1.2%	0.5%	1.0%	0.0%	1.6%	0.0%	1.4%	0.5%	0.8%	0.9%
	Number	19	2	3	0	4	0	10	1	2	1
make a living from my music	Percent	4.5%	3.5%	3.3%	1.2%	7.3%	0.0%	4.0%	5.6%	4.6%	2.7%
	Number	69	15	10	1	18	0	30	11	11	3
make money from my music	Percent	3.3%	3.3%	2.3%	3.5%	7.7%	5.6%	2.2%	2.6%	3.8%	3.6%
	Number	51	14	7	3	19	2	16	5	9	4
obtain critical reviews	Percent	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.1%	0.0%	0.4%	0.0%
	Number	2	0	0	0	0	0	1	0	1	0
participate in major concerts	Percent	0.9%	1.6%	0.7%	3.5%	0.4%	0.0%	1.1%	1.0%	0.8%	1.8%
	Number	13	7	2	3	1	0	8	2	2	2
play with well-known groups	Percent	0.9%	2.6%	1.0%	4.7%	1.2%	11.1%	0.7%	1.5%	1.3%	0.0%
	Number	14	11	3	4	3	4	5	3	3	0

reach higher level of artistic expression/ achievement	Percent	11.0%	10.8%	11.5%	11.8%	12.5%	13.9%	10.0%	10.2%	11.8%	9.9%
	Number	168	46	35	10	31	5	74	20	28	11
spend more time on music	Percent	2.0%	2.6%	1.6%	4.7%	3.6%	0.0%	0.9%	2.0%	4.2%	2.7%
	Number	31	11	5	4	9	0	7	4	10	3
win recognition/award	Percent	1.4%	0.2%	1.0%	0.0%	2.4%	0.0%	1.2%	0.5%	1.3%	0.0%
	Number	21	1	3	0	6	0	9	1	3	0
other	Percent	62.3%	64.0%	66.9%	54.1%	49.6%	52.8%	65.8%	68.9%	59.1%	66.7%
	Number	955	274	204	46	123	19	488	135	140	74
missing		43	23	11	9	12	2	14	6	6	6
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Chapter IV. Summary and Conclusions

Over half the union jazz musicians earned their livelihoods in the last 12 months as musicians. Over three-quarters of them are white males. While in New York and San Francisco, the white and black proportions of jazz musicians tend to be similar to each other in numbers, in New Orleans where 60.8 percent of the area's population over age 18 was white, 66.5 percent of the AFM jazz musicians were white. Of all the jazz musicians surveyed, 29 percent have graduate degrees, and 78.9 percent study with private teachers. Seventy-three percent have lived in the county or parish of their residence for 10 or more years, and 74.9 percent received training there. Eighty-nine percent of these musicians obtained health insurance, only 18 percent of them through the union and the union pays for 7 percent; only 17.2 percent obtained life insurance through their musicians' union and the union pays for 13 percent. Thirty-six percent obtained retirement plans through the musicians' union and for 22.6 percent the union pays for their plans.

The American Federation of Musicians, like all protective collective bargaining agencies, seeks to protect its members and ensure them adequate compensation for their work. The major income of 57 percent of the jazz musicians we surveyed was from their music; for 53 percent, all of their income came from work as a musician. No one, in fact, is unemployed. Grants and fellowships play a minor role, with 82 percent of the jazz musicians never having received either.

While 100 percent of the respondents play or sing jazz music, only 63.3 percent of them consider themselves professional jazz musicians. This is highest in New Orleans where 73 percent consider themselves professionals and where 76.3 percent played jazz for money during the last 12 months. The usual corollary between professionalism and income, or between professionalism and union membership, does not seem applicable here.

There are a number of areas of ambivalence from the jazz musicians we surveyed, some of which are similar to all performing arts unions, especially the issue of supply and demand and pay scale.

Jazz musicians who play non-union don't have the union as an advocate for a higher pay scale, but many cannot get enough work being union members, so multiple non-union jobs at a lower scale may yield them more money. On the one hand, musicians advocate the union stepping in to stop low-paying jobs; on the other; they worry that, as a result of union intervention, electronic media will replace live musicians. And 64 percent think they should be paid for people downloading their music off the Internet.

While the union has both hard and soft referral systems for jazz musicians, in some cities bookings are hard to come by and an artist on a normal career trajectory may saturate his market fairly quickly. In some cities like San Francisco, the local union acts as a booking agent, trying to find actual work for the musicians. In New Orleans, where the black musicians' local and the white musicians' local combined, the locals used to own clubs on Bourbon Street, but the costs of doing this became exorbitant. Available work depends partly on the critical mass of musicians, and also by the attitude towards those musicians' local growth. There is also a feeling that a musician coming to New Orleans, for example, takes three years to break in, then is able to secure premium jobs and after about seven years, the market is saturated, and he gets replaced by younger, emerging musicians. And many musicians are required to travel—24.1 percent performed away from home over thirty times in the preceding year. Especially in New York, musicians say they lose money performing there, and make more on the road. More economically viable gigs could help this situation. Time and again, musicians, even those who thought the music itself was thriving, complained of fewer and fewer places to play. They also wanted more inviting performance spaces, in contrast to bars, clubs, and basements. Expansion of venues to community centers, hospitals and other public venues and more attention by the media

would get the word out.

In some cities, the union has been weakened by the fact that musicians can belong to more than one local and can, for example, go to New York where a higher union minimum has been established, and then quit their original union local. In New York, too, the union had a profound effect on the development of jazz. Intimately tied up with the licensing of jazz clubs, the union often found itself caught between being a champion of freedom of expression, minimum wage and royalty payments and the more pragmatic aims of developing legitimate venues to play in.

But jazz musicians in this study are highly educated, with 73.1 percent living in the same county for over ten years, much higher than the general population, and 79 percent having studied with private teachers. In this primarily white, primarily male union membership, 89 percent have health care, 61 percent of those through an HMO or a PPO. In this population, 31.9 percent have suffered injuries from occupational hazards in music-related work. While there are a number of performing arts medicine clinics around the U.S. (and one that specifically targets jazz musicians in Louisiana) frequently musicians do not like to admit health problems received on the job for fear of the effect on future employment. There are some emergency relief agencies like Music Cares and the Musicians Emergency Fund that offer financial support to musicians who have fallen prey to illness. These agencies have proven themselves to be invaluable to a number of artists who have used their services to weather emergency conditions and more are needed.

Only 18 percent obtained health and medical coverage through the union and the union pays for only 7 percent of the health coverage. This compares negatively with our 1997 figures for Actors' Equity Association, where the union paid for 18 percent of the actors' coverage. A much larger percent of the musicians have life insurance (63.1 percent) and retirement plans (77.3 percent), with 13 and 22.6 percent, respectively, paid by the union.

Even with the challenges described above, 93.4 percent of jazz musicians feel their talent has been recognized locally, and over half feel that it has been recognized nationally and internationally. A majority of respondents, 84.8 percent, are satisfied or very satisfied with their careers. Some artists do not think of their work on a career track; careers, in fact, are a fairly modern phenomenon—in the 1930s and '40s people just played music. Some feel they've been "kept out of the market" and overlooked for younger talent. Additionally, trepidation at using computers and other tools of the trade disadvantages older musicians. Programs in music schools teaching jazz musicians about the business side of their career would help them survive tough competition.

The most important quality identified for pursuit of that career is talent. Future goals for the next five years include reaching a higher level of artistic achievement and making a living from jazz, and answers ranged from seeking more recognition to making a gold record to wanting to be heard by the public, the jazz community, and the union.

Appendix A. Metro Areas Used in Study

Detroit Metropolitan Area

Detroit- Ann Arbor- Flint

Ann Arbor
- Lenawee County
- Livingston County
- Washtenaw County

Detroit
- Lapeer County
- Macomb County
- Monroe County
- Oakland County
- St. Clair County
- Wayne County

Flint

New Orleans Metropolitan Area

- Jefferson Parish
- Orleans Parish
- Plaquemines Parish
- St. Bernard Parish
- St. Charles Parish
- St. James Parish
- St. John the Baptist Parish
- St. Tammany Parish

New York Metropolitan Area

Portions of New York State- New Jersey- Connecticut surveyed

New York State
- Bronx County
- Kings County
- New York County
- Putnam County
- Queens County
- Richmond County
- Rockland County
- Westchester County
- Nassau County
- Suffolk County
- Orange County

New Jersey
- Essex County
- Morris County
- Sussex County
- Union County
- Warren County
- Middlesex County
- Somerset County
- Monmouth County
- Bergen County
- Passaic County
- Hudson County

Connecticut
- Darien (Town)
- Greenwich (Town)
- New Canaan (Town)
- Norwalk (City)
- Stamford (City)
- Weston (Town)
- Westport (Town)
- Wilton (Town)

San Francisco Metropolitan Area

Portions of San Francisco- Oakland- San Jose- Santa Rosa- Vallejo/Fairfield/Napa surveyed

Oakland
- Alameda County
- Contra Costa County

San Francisco
- Marin County
- San Francisco County
- San Mateo County

San Jose
- Santa Clara County

Santa Rosa
- Sonoma County

Vallejo- Fairfield- Napa
- Napa County
- Solano County

Appendix B. Metropolitan Areas Context

In order to implement policies and programs from the data gathered on jazz musicians, it is important to understand the context in which these musicians live. This section presents some brief background of venues, distribution mechanisms, education, supporters and funders, and media outlets in each metro area. An additional section provides actual resources in each location where jazz musicians can go for assistance.*

There are literally hundreds of jazz related venues that showcase this music all over the United States. Festivals, nightclubs, community centers, churches and national performing arts organizations all offer musicians the opportunity to be heard. Long a key part of the lore and personal experience of every jazz musician, young or old, is the mentoring of master to apprentice and the oral transmission of musical artistry and knowledge formally and informally, through these venues and through inventions of their own. Resilience is key. The description that follows only touches on the fabric of the geographic locations that produces, displays, advertises, sells and supports these musicians. It does not pretend to illuminate the deep and substantial history of the players or the places.

While jazz exists largely in the profit sector, within the past decade there have been two major grantmaking initiatives devoted to jazz that have had major national significance: The Lila Wallace-Reader's Digest $24 million National Jazz Network and the $6.7 million Doris Duke Charitable Foundation jazz initiative. The National Jazz Network and affiliated programs was launched in 1990 after a year long study of jazz in the United States conducted by the New England Foundation for the Arts and, the now defunct National Jazz Service Organization. The study resulted in the funding of jazz presenters and programming administered by regional arts agencies, the Smithsonian's traveling jazz exhibitions, and jazz programming at National Public Radio. The programs continued until 1998 when the foundation decided to move away from discipline specific funding.

Associations that work to track the progress of the jazz form are dominated nationally by the International Association of Jazz Education (IAJE), The National Association of Recording Arts and Sciences (NARAS), The Recording Industry Association of America (RIAA), Broadcast Music, Inc. (BMI), and the American Society of Composers, Authors and Publishers (ASCAP).

There are a number of organizations that endeavor to meet the less ostensible needs of the national jazz community. These include The American Federation of Jazz Societies (AFJS), which acts as a kind of watchdog organization. It monitors Washington legislation and current societal trends that affect the jazz community.

National media coverage for jazz is spearheaded by the following organizations: National Public Radio (NPR), Public Broadcasting Service, Inc., Americans for the Arts, and Black Entertainment Television (BET). National Public Radio is arguably the key national provider of jazz programming. Among the jazz oriented programs produced by NPR are Jazz Profiles hosted by Nancy Wilson, JazzSet with Dee Dee Bridgewater and Marian McPartland's Piano Jazz.

Detroit

Though the Detroit jazz scene has seen a sharp decline in popularity since the 1970s, many members of the jazz community compare today's offering of venues to that of the 1950s. Instead of large scale concerts in many different venues, only a few major venues remain and the majority of jazz is performed by small groups in restaurants and small clubs. Few clubs are able to obtain big name performers, therefore most headliners appear at the Ford-Detroit Festival or at Detroit Symphony Orchestra Hall. Ann Arbor is home to a few high-quality jazz venues but there is not enough of a demand to support multiple site performances on one evening. While there has been hardship, the Detroit metro area fortunately boasts a number of venues that still draw a good crowd and keep the area jazz scene alive. Among these venues are the above-mentioned Ford-Detroit Jazz Festival, Detroit Symphony Orchestra Hall, University Music Society, SereNegeti Ballroom, Baker's Keyboard Lounge and

Bomac's Lounge.

The Ford-Detroit Jazz Festival, produced by Music Hall Detroit, is the largest free jazz festival in the country. Formerly known as the Ford-Montreux Jazz Festival, it is held every Labor Day weekend, the festival attracts around 750,000 people a year. The festival typically features 20 nationally recognized headliners and places a great deal of emphasis on local artists as well. Along with area professional musicians, the festival includes performances by high school and college groups.

The SereNgeti Ballroom holds concerts produced by the presenting organization, the Jazznetwork. The concerts generally feature big headliners but a local big band takes the stage once a month and educational workshops are held every Thursday night. Baker's Keyboard Lounge has been in operation since 1934. It has hosted jazz giants such as Miles Davis, John Coltrane and Cab Calloway, and now features both local and nationally known artists. The venue is not unionized so both union and non-union artists perform there and both verbal and written contracts are used.

Jazz specialty stores are scarce in the Detroit area and the large chains that carry jazz selections such as Sam Goody, Borders Books and Music and Detroit area chain Harmony House do not offer a large stock. The independent record store Street Corner Music is a major player in the area jazz scene due to its efforts at promoting local and national recording artists.

The only record labels that deal exclusively with jazz are labels that musicians themselves have formed for the sole purpose of recording their work. AACE is owned by drummer Francisco Mora, Jazz Workshop was started by University of Michigan professor Donald Walden and saxophonist Wendel Harrison operates Wenha. School Kids, a label affiliated with the record store of the same name, went bankrupt and thus ended the only operating non-musician owned label in the Detroit area.

There are a number of formal jazz education programs in the Detroit metropolitan area. Wayne State University, Eastern Michigan University, Oakland University, the University of Michigan, the Jazz Network Foundation Education Programs, the Education Department of Detroit Symphony Orchestra and the Southeastern Michigan Jazz Association all offer jazz related programs. Additionally, the Detroit School District Jazz Education Program oversees jazz programs in 10 area high schools.

Wayne State University has a separate jazz division within its Department of Music. The University of Michigan School of Music houses the Department of Jazz and Improvisational Studies and offers Bachelor of Fine Arts degrees in Jazz, and Contemporary Improvisation and Jazz Studies. The Education Department at the Detroit Symphony Orchestra sponsors the Ameritech Jazz Youth Initiative, a program that provides instructional classes, jam sessions and lectures with legendary jazz artists for students and local musicians.

Most of the current mentors in Detroit are musicians in their 60s, most of them the direct successors of the original architects of the area jazz scene. Marcus Belgrave, who serves on the faculty of Wayne State University, is regularly cited as an integral member of the Detroit area jazz community. Belgrave has repeatedly leveraged his national contacts to bring out of town artists to area venues. Donald Walden has also established himself as an important source of mentoring through his dual role as University of Michigan Jazz Studies professor and record label owner. Musician and educator James Tatum plays a similar role by spearheading the James Tatum Foundation for the Arts, a foundation dedicated to the development of young musicians. Other important figures include pianists Harold McKinney and Dr. Teddy Harris, and drummer Roy Brooks.

The Ford Motor Company Fund is extremely active in area philanthropy with a great portion of its giving earmarked for the arts, culture and education. In its effort to communicate the importance of jazz music, Ford sponsors the Ford-Detroit Jazz Festival, the largest free admission jazz festival in the United States.

Detroit Jazz Online links to the web pages of local musicians, and has an online CD store, and jazz-related articles. The feature most helpful to local musicians, however, is the "Need a Musician" musician request center, which helps area artists find work in the local region.

The major jazz oriented publications in the region are the SEMJA Update, JAM Newsletter, Jazz Quarterly, and the jazz calendar and listings of the Detroit Metro Times.

The two major jazz oriented radio programs in the Detroit metro area are WDET FM 101.9 and WEMU FM 89.1. WDET FM 101.9 is the local NPR affiliate of Wayne State University.

The Jazz Alliance of Michigan was created to provide for the growth of Michigan's jazz community. The Alliance's website contains a list of media resources for jazz, including publications, radio and newspapers, links to recording studios, sound equipment/engineers, venues for jazz, and links to musicians.

New Orleans

New Orleans is known for its music festivals and the Jazz & Heritage Festival is the grandest of the choices the city has to offer. The New Orleans community recognizes the many benefits of this popular event and the business community joins ranks with the public sector to ensure the festival's success. Jazz specific nightclubs aren't as plentiful as one would expect in the New Orleans area. Of the four major sites, Snug Harbor is the most respected and well received. Ellis Marsalis regularly performs at Snug Harbor with new talent from the area jazz community. The other area mainstays are the Funky Butt, Sweet Lorraine's and Tipitina's, which has gravitated toward presenting more R&B oriented acts at its three locations. Other venues that present jazz acts are the New Orleans Convention Center, the Mahalia Jackson Theater for the Performing Arts, the Masonic Temple Theater, Theater 13, Orpheum Theatre, the Sandbar and the local universities.

There are currently over 200 record labels operating in the city of New Orleans. Of those labels, only a handful are considered true players in the jazz market. The best known of these labels are All for One Records (AFO), Basin Street Records, Louisiana Red Hot Records, and STR Digital Records, all of which are independents.

The New Orleans metropolitan area is home to over 100 record stores with the largest of these stores coming in clusters. Barnes and Noble and Borders Books and Records are both located in unincorporated Jefferson Parish, an area 15 minutes outside of New Orleans, while Tower Records and Virgin Megastore stand within blocks of each other in the French Quarter.

Many of the post-secondary institutions in the New Orleans metropolitan area have developed solid reputations for their music departments. The University of New Orleans, Southern University, Loyola University and Tulane University all have music education programs that have distinguished themselves in some manner. The Jazz Studies Division within the Department of Music at The University of New Orleans is led by legendary jazz mentor Ellis Marsalis and is widely considered to be one of the best university jazz programs in the country. Similarly, Southern University's Division of Visual and Performing Arts is the professional home of reed master Alvin Batiste who has mentored many of today's leading jazz artists. Loyola University's jazz program is considered a close second to that of the University of New Orleans. Loyola has an esteemed music business program that is directed in part by STR record label chief, Sanford Hinderlie and features Dr. Scott Fredrickson, the recent appointee of the Conrad N. Hilton Eminent Scholar in Music Industry Studies award. Although Tulane University offers a jazz studies program through its Department of Music at Newcomb College, the school has received its greatest acclaim from the jazz community for its music library and archive. The William Ransom Hogan Jazz Archive is curated by music historian and musician Dr. Bruce B. Raeburn. The archive contains material as diverse as transcribed oral histories, historical manuscripts and sheet music, and local union 174-496 records. The archive attracts roughly 2,200 users a year and is primarily funded through a "Friends of the Hogan Jazz Archive" membership fund.

The New Orleans Center for the Creative Arts is a New Orleans area performing arts high school with a jazz division developed by Ellis Marsalis.

New Orleans has a healthy tradition of mentoring that traces back to Louis Armstrong's work in developing young jazz artists. Today's mentors include Ellis Marsalis, patriarch of the world famous Marsalis dynasty, Doc Pullian, Alvin Batiste, the late Danny Barker and Jerry Brock. Aside from the Marsalis dynasty, other family dynasties include the Batistes and the Jordans.

The New Orleans' jazz community receives a good deal of financial support due in large part to a concentrated effort on the part of local and national

agencies to preserve the romanticized history of the port city. Local agencies include the Louisiana Music Commission, the New Orleans Jazz Centennial, and the New Orleans Jazz & Heritage Foundation.

The state and national agencies that work to support the New Orleans area jazz community are the Preservation Resource Center of New Orleans, the New Orleans Jazz National Resource Park, and the Louisiana Division of the Arts. New Orleans talent agencies and work referral agencies are Jazz Film & Video, the Louisiana Department of Labor/ Louisiana Job Service and Summer Stage. Union Local 174-496 supports New Orleans area musicians with a number of services including legal assistance and health care.

Jazz and other forms of local music are commonly used for the purpose of tourism in New Orleans. The national tourism commercial for New Orleans, "Come Join the Parade," features a relative of the New Orleans based group The Neville Brothers seated at a bar while jazz is playing. In addition, there are 10 advertising agencies in the area that specialize in music.

The two top major jazz and jazz-related music stations in the area are WWOZ 90.7 FM and WWNO 89.9 FM. WWOZ 90.7 is a listener supported and volunteer-operated station that reaches the entire New Orleans metro area and beyond. The station offers award winning programming that includes jazz, blues, Cajun, zydeco, gospel, Brazilian and Caribbean music on its play list. In addition to the awards the station has garnered, WWOZ 90.7 was named "Best Medium Market Jazz Station of the Year" by the Gavin Report, the major radio-industry programming magazine.

Since jazz and other local music traditions are integral to the image of New Orleans, it is of the first priority that the city is able to cultivate an audience for its musicians. However, with tourism being the biggest crutch for an ailing economy, much of the city's audience development efforts are not centered on area residents or concerned with fostering new generations of local musicians. There are still storied mentors and institutions that carry on local traditions and keep the New Orleans jazz legacy alive but, for many, jazz is tied to a nostalgia for a day long past.

New York*

The New York metro area, and its other four boroughs and tri-state (New York-New Jersey-Connecticut) region, has the greatest concentration of premiere jazz venues in the United States. It also has a plethora of lower echelon venues, which may present jazz irregularly, but remain significant to the larger picture of potential employment for musicians who identify themselves with "jazz." New York City's venues range from Jazz at Lincoln Center, the world's leading not-for-profit institutional producer of jazz concerts, dances, lectures, films, multi-arts collaborations and educational initiatives, to historic commercial nightclubs such as the Village Vanguard. There are innumerable larger and smaller, better and lesser-known, established or fleeting, jazz-dedicated or jazz-tolerant stages.

Jazz at Lincoln Center presented 450 jazz-oriented events in the 2000-2001season alone, and plans to expand programming further upon moving into an innovative multi-use building under construction at Columbus Circle, scheduled for completion by the end of 2003. Led by artistic director Wynton Marsalis, Jazz at Lincoln Center promotes a canon founded on the work of such artists as Louis Armstrong and Duke Ellington, concentrating as well on early New Orleans jazz, black swing traditions of the 1930s and '40s, bebop and post-bop modernism, and Latin jazz; it also presents a variety of traditional and modern jazz sub-genres. Jazz at Lincoln Center often features artists challenging jazz conventions in smaller settings and/or auxiliary events.

Carnegie Hall, unlike Jazz at Lincoln Center, is not a jazz producer-presenter, although it may be New York City's most famous concert facility. The concert hall's staff has worked in conjunction with Fleet Bank to produce the Neighborhood Concert series, has held jazz workshops for teachers and the facility has hosted jazz concerts initiated by

*This section of this report was prepared with the help of the four city coordinators and project coordinator Phillip Harvey. In New York, contributors include Howard Mandel (primary author), Martin Mueller. Bethany Ryker, James Browne, Wendy Oxenhorn, Reverend Dale Lind, Natasha Jackson and Jeff Levinson.

independent, outside producers. George Wein is the most prominent among these producers, active internationally though based in New York City. His Festival Productions is responsible for the annual JVC Jazz Festival, Saratoga Jazz Festival, Verizon Jazz Festival, and the Newport Jazz Festival (which he founded in 1954); Festival Productions also produces the Carnegie Hall Jazz Orchestra, led by trumpeter Jon Faddis, which presented four evening-long programs at Carnegie Hall during 2000-2001.

Jazzmobile, Inc., founded in 1964 by Dr. Billy Taylor to "provide arts education programs of the highest quality via workshops, master classes, lecture demonstrations, arts enrichment programs, outdoor summer mobile concerts, special indoor concerts and special projects," is a not-for-profit organization without a performance home base, estimating outreach to over 250,000 people in and around New York City's boroughs, with approximately 600 artists participating annually. Jazz at Flushing Town Hall, in Flushing, Queens, is a relatively new not-for-profit institution presenting high quality mainstream jazz in an active schedule of events at an outer-borough (non-Manhattan) cultural center. 651 Arts is a not-for-profit organization staging jazz events on an occasional basis at Brooklyn Academy of Music and BAM's Majestic Theater. Henry Street Settlement is a smaller yet well-established not-for-profit jazz performance and education center on Manhattan's lower east side. New Jersey Performing Arts Center (Newark) is a newly built major concert hall, hosting a regular season of jazz and world-music performances. John Harms Center is another New Jersey concert venue that serves as a rental for outside producers presenting some jazz.

Other not-for-profit arts institutions presenting jazz on various regular schedules include the Jazz Gallery, the Kitchen Center for Music, Video and Dance, Aaron Davis Hall at City College of New York, the Studio Museum of Harlem, the Guggenheim Museum, the Tillis Center on the C.W. Post campus of Long Island University.

Not-for-profit jazz festivals and series in New York City parks and public spaces include the Vision Festival (two weeks of concerts curated by a volunteer artist-musician-choreographer board); the Charlie Parker Jazz Festival (two afternoon-long free bebop concerts, in Harlem and East Village Manhattan public parks); the City-produced Central Park Summerstage series; the free Brooklyn Prospect Park Bandshell series; free Lincoln Center Out of Doors concerts and Midsummer's Night Swing (plaza dancing, some tickets sold); and the Music Under New York program in the subways, administered by the Metropolitan Transportation Authority.

Profit-oriented or privately-subsidized festivals include the Verizon Music Festival, J&R Music World Jazz Festival, the Caramoor Jazz Festival (Westchester County), the Cape May Jazz Festival, the New Jersey Jazz Society festival (mostly traditional jazz) in Stanhope, NJ, the Blues Cruise (concerts on boats on the Hudson River), and Mark Morganelli's series of jazz concerts — usually promoted under the banner JazzForum Arts — mostly in suburban New York City and surrounding towns.

Saint Peter's Church has been recognized by the Lutheran Synod of New York since 1956 for its jazz ministry, including presentation of jazz in a spiritual setting. St. Peters helped found International Women in Jazz, a 200-member organization presenting monthly concerts and occasional workshops.

Of New York City's famed nightclub scene: The Blue Note opened in New York in 1981 and has franchise outlets in Japan. The Village Vanguard was established in 1935 by Max Gordon, late husband of current owner Lorraine Gordon, and has been renowned for booking jazz giants since the 1950s. The Knitting Factory has presented jazz amid a range of cutting edge ("downtown") music for more than a decade, currently at a bustling three-stage and multi-media performance/recording facility with multiple bars (it also has a restaurant-performance center branch in Los Angeles). Iridium and Birdland are major midtown Manhattan jazz clubs, with week-long schedules presenting first rank jazz musicians.

The Musician's Union Local 802 is a source of information on some aspects of venue-related activities. An important distinction exists between venues that offer "steady" as opposed to "occasional" employment for jazz musicians. Corporate functions such as noontime summer plaza concerts, and uncounted "club dates," private parties, weddings, performances in hospitals, retirement centers, parks,

libraries, community centers and churches also serve to employ jazz-identified musicians.

New York City (specifically, Manhattan) is the site of major offices for all five of the world's major recording companies (Japan's Sony, Germany's BMG, France's Universal Music Group, America's Warner Bros., the UK's Capitol/EMI), and the city has a number of subsidiary labels that specialize in signing jazz musicians. The creative and receptive energy of the community of musicians and listeners most deeply involved with jazz has also given rise, out of vague necessity, to at least a dozen smaller, independent record labels. There are uncounted artist-owned and operated labels, too. New York City is also a longtime center of music businesses including but not limited to music publishing, artists' services (such as licensing organizations ASCAP and BMI), copyist work, record retailers, instrument repair shops and retailers.

An incredible concentration of institutions of higher education and status as the jazz capital of the world make New York City the mecca for those seeking an education in jazz. The New School University employs 72 jazz artists as educators/mentors in a bachelor's degree model intended to pass down oral and playing traditions to students, preparing them for the technical, artistic and professional demands of a performance career in jazz. The program's part-time faculty are unionized through Local 802, American Federation of Musicians, a unique and unprecedented example of collective rights organizing on behalf of musicians in education.

The Manhattan School of Music offers a jazz curriculum that focuses on the students as performers, composers and educators in the present day jazz market. The Juilliard School, in conjunction with Jazz at Lincoln Center, has established an Artist Diploma jazz education program that will feature a broad jazz and classical music-based curriculum.

Young artists are also supported through the important work of the major cultural institutions that specialize in the preservation of jazz. Jazz at Lincoln Center is a leader in presenting numerous programs for young people, including the Essentially Ellington High School Jazz Band Competition and Festival, and in creating a Jazz for Young People Curriculum, which will be distributed nationally. The New Jersey Performing Arts Center also supports young people's jazz programs, including Jazz For Teens, an annual 10-week seminar for musicians and singers learning jazz.

Several professional firms offer an array of support services to jazz musicians but it should be noted that most professional support services represent an overhead cost to jazz musicians, and the majority of them do not employ a professional support staff.

The New York State Council on the Arts (NYSCA) is one of the best-funded of all states arts agencies and has given both direct and indirect support to jazz-related projects. Recent recipients include Jazzmobile, Jazz at Lincoln Center, Sixteen as One, Inc. (Vanguard Jazz Orchestra) and the 92nd Street YMHA, among others.

However, in comparison with the situation 10 years ago, there are at present few fellowships awarded directly to jazz musicians — either from NYSCA, the New York Foundation for the Arts (NYFA), Meet the Composer, the Rockefeller Foundation, the Lila Wallace/Readers Digest Foundation or the National Endowment for the Arts (NEA). An important fellowship program available to jazz musicians directly in 2000-2001 was a one-time award of financial assistance and career development consultation from the Doris Duke Foundation to some two dozen musicians, administered by Chamber Music America.

Lack of public and/or private funding has not stopped musicians themselves from banding together to improve their prospects and raise their profiles in a crowded, competitive market, or address urgent, immediate needs. The Musicians Union (Local 802) has both MAP – Musician's Assistance Program, for union members in dire emergencies — and MPTF, the Music Performer's Trust Fund, which matches 50/50 funds from qualified (mostly social service) organizations hiring jazz musicians. The Association for the Advancement of Creative Musicians (AACM) is a not-for-profit musicians' organization of approximately 200 members, founded in Chicago in 1964, with an active New York City chapter since the mid-1980s. Art Attack!, a Website run by Margaret Davis, provides a breadth of information about work, housing, insurance, food and other necessities to anyone who finds it online. The Jazz Foundation of America, run from offices at the Musicians' Union Local 802, is a private not-for-

profit providing emergency care, including housing, health and dental care and career counseling to musicians in crisis.

WBGO-FM is the area's lone 24-hour radio station featuring straight-ahead jazz programming, though there is also extensive jazz broadcasting on WKCR-FM (Columbia University), WFMU-FM (Jersey City, NJ), WHRT (Hartford, CT) and National Public Radio broadcasts heard on WNYC-FM and AM (NYC), among other affiliates. There is also CD101.9-FM, a popular, commercially supported 24-hour "jazz lite" station.

San Francisco

In addition to the nationally recognized SF Jazz presenting organization, the San Francisco area is home to a plethora of venues for jazz. These outlets run the gamut from restaurants and festivals to street fairs and churches. Yoshi's, a nationally known jazz venue, pulls double duty as a highly regarded Japanese restaurant and sushi bar and soundstage for local and big-name jazz musicians.

The Monterey Jazz Festival is one of the largest jazz-based festivals in existence. It features over 600 artists who perform at seven different venues across the Bay Area. Programming for the festival is characterized by a variety of jazz styles and idioms from local and internationally well known artists

The Church of St. John Coltrane is an African Orthodox Church that incorporates jazz into its Sunday worship services and recognizes saxophone legend John Coltrane as a saint. The church features a five-piece house band that sets the liturgy to selections from Coltrane's musical canon.

The Kuumba Jazz Center is a non-profit presenting organization that has been hosting weekly jazz performances for 25 years. It operates its own venue and offers big name performers on Monday nights and local musicians on Friday nights. In addition, the center operates music workshops and a camp for young people and rents its space to other community cultural organizations.

The San Francisco Bay Area is home to a variety of small and independent record labels, several of which specialize in jazz. Of the independent labels that deal primarily with the jazz idiom, Noir Records and Concord Records are the most active. In addition to ubiquitous retail giants Tower Records, Virgin Megastore and Borders Books and Music, the San Francisco area is home to a number of jazz specialty stores. Many of these specialty stores sell new and classic releases as well as collectible vinyl. A few work with major distributors and some carry the work of local artists on a consignment basis. Of the independent specialty stores, Berigan's, The Jazz Quarter, and the SF Jazz store are the most prominent. Berigan's deals mainly with record companies that buy from major distributors and then sell to small record stores. The store is a strong supporter of local artists. Charles Hamilton directs the highly regarded Berkeley High School Jazz Program, which has established itself as a valuable resource for the continuation of the jazz legacy.

At the university level, San Francisco State University boasts a strong reputation for attracting up-and-coming musicians. The JazzSchool is a community school that was founded by its current director, Susan Muscarella. Course offerings are intended for students of all ages, levels of expertise and instrument preference. There are also a number of individuals who are regarded as important resources for the jazz community. These mentors include Professor Bill Bell, John Handy, Earl Watkins, Ed Kelly, E.W. Wainwright, Khalil, Yancey Taylor, Jules Broussard, Eddie Marshall and Harley White.

Some of the major funders who are active in the San Francisco area are the California Arts Council, See's Candy, the Infiniti Division of Nissan North America, Tower Records and the San Francisco Traditional Jazz Foundation. Another important support entity for the jazz community in Northern California is The David and Lucile Packard Foundation. Created in 1964 by David Packard and Lucile Salter Packard, the Foundation supports performing and visual arts institutions along with its many other philanthropic concerns.

Due in large part to its proximity to Silicon Valley, San Francisco features musicians who are unusually savvy in regard to the creation and maintenance of jazz-related Web sites and online publications. Eighty-five percent of local musicians, including students in jazz studies programs, have personal Web sites. Additionally, nearly every jazz-oriented venue and festival has a Web site. In addition to the online publication Jazzwest.com, Jazz Now and the Palo Alto Jazz Alliance Newsletter are

area-based publications that cater to a jazz audience. Radio station KCSM FM 91.1 is the major jazz radio station in the San Francisco metropolitan area, having received this designation due to the fact that it is the only station that has a 24-hour jazz format. Other stations that feature jazz in their playlists include KPFA, KUSF, KKSF, and KBLX. KKSF and KBLX concentrate on appealing to the contemporary jazz market. The nationally broadcast cable television channel BET-on-Jazz is available to viewers in the Bay Area as well.

SF Jazz presents a film series entitled Jazz on Film during the San Francisco Jazz Festival and the SF Jazz spring season. The series features archival footage of legendary performers, concerts and events that have contributed to the development of the music.

Appendix C. Distribution of Responses to the American Federation of Musicians Survey

NOTE: In the charts below, numbers are listed as valid percent (or the percent of people answering the question) and frequency (sometimes called the count, or the actual number of people who answered the question). The mean is the average; the median is the number where 50 percent are above and 50 percent are below; the mode is the figure that appears most often.

Do you ever play or sing jazz music?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%
	Number	1532	0	305	0	248	0	742	0	237	0
no	Percent	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%
	Number	0	428	0	85	0	36	0	196	0	111
missing		0	0	0	0	0	0	0	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111
* There are two respondents who said they were neither jazz nor non-jazz											

If no, do you play or sing any other kind of music?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
classical	Percent	0.0%	74.3%	0.0%	77.7%	0.0%	72.2%	0.0%	69.4%	0.0%	81.1%
	Number	0	318	0	66	0	26	0	136	0	90
other (please specify)	Percent	0.0%	25.7%	0.0%	22.4%	0.0%	27.8%	0.0%	30.6%	0.0%	18.9%
	Number	0	110	0	19	0	10	0	60	0	21
missing		0	0	0	0	0	0	0	0	0	0
total # of respondents who answered the question		0	428	0	85	0	36	0	196	0	111

Do you consider yourself a professional jazz musician?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	63.0%	0.0%	57.4%	0.0%	73.0%	0.0%	64.4%	0.0%	57.0%	0.0%
	Number	969	0	175	0	181	0	478	0	135	0
no	Percent	30.0%	0.0%	35.4%	0.0%	22.6%	0.0%	29.0%	0.0%	34.2%	0.0%
	Number	460	0	108	0	56	0	215	0	81	0
other	Percent	6.4%	0.0%	7.2%	0.0%	4.4%	0.0%	6.1%	0.0%	8.4%	0.0%
	Number	98	0	22	0	11	0	45	0	20	0
missing		5	0	0	0	0	0	4	0	1	0
total # of respondents who answered the question		1532	0	305	0	248	0	742	0	742	0

What is your primary instrument?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
alto sax	Percent	1.1%	0.0%	0.7%	0.0%	2.0%	0.0%	1.4%	0.0%	0.0%	0.0%
	Number	17	0	2	0	5	0	10	0	0	0
banjo	Percent	0.3%	0.0%	0.3%	0.0%	0.8%	0.0%	0.1%	0.0%	0.4%	0.0%
	Number	5	0	1	0	2	0	1	0	1	0
baritone sax	Percent	0.7%	0.2%	1.3%	0.0%	1.2%	0.0%	0.4%	0.0%	0.4%	0.9%
	Number	11	1	4	0	3	0	3	0	1	1
bass	Percent	8.4%	2.1%	5.9%	1.2%	0.0%	0.0%	8.4%	2.6%	8.9%	2.7%
	Number	128	9	18	1	27	0	62	5	21	3
bass clarinet	Percent	0.2%	0.2%	0.3%	0.0%	10.9%	0.0%	0.3%	0.5%	0.0%	0.0%
	Number	3	1	1	0	0	0	2	1	0	0
cello	Percent	2.4%	9.1%	1.6%	9.4%	1.6%	5.6%	2.7%	9.2%	3.0%	9.9%
	Number	36	39	5	8	4	2	20	18	7	11
clarinet	Percent	3.2%	4.9%	3.0%	3.5%	4.8%	2.8%	2.4%	6.6%	4.2%	3.6%
	Number	49	21	9	3	12	1	18	13	10	4
cornet	Percent	0.2%	0.0%	0.3%	0.0%	0.4%	0.0%	0.0%	0.0%	0.4%	0.0%
	Number	3	0	1	0	1	0	0	0	1	0
drums	Percent	9.3%	0.9%	10.5%	0.0%	10.9%	0.0%	8.9%	1.5%	7.6%	0.9%
	Number	143	4	32	0	27	0	66	3	18	1
effects (washboard, whistles, etc.)	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
flugelhorn	Percent	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.4%	0.0%
	Number	1	0	0	0	0	0	0	0	1	0
flute	Percent	1.8%	6.1%	2.6%	7.1%	0.4%	5.6%	1.2%	4.6%	4.2%	8.1%
	Number	28	26	8	6	1	2	9	9	10	9
guitar	Percent	7.3%	5.8%	6.2%	7.1%	10.5%	8.3%	7.6%	6.1%	4.6%	3.6%
	Number	112	25	19	6	26	3	56	12	11	4
harmonica	Percent	0.2%	0.2%	0.7%	0.0%	0.0%	0.0%	0.0%	0.5%	0.4%	0.0%
	Number	3	1	2	0	0	0	0	1	1	0
percussion	Percent	2.4%	1.2%	3.0%	0.0%	2.4%	2.8%	2.0%	1.0%	3.0%	1.8%
	Number	37	5	9	0	6	1	15	2	7	2
piano/keyboard	Percent	16.1%	11.2%	15.1%	7.1%	10.9%	8.3%	18.7%	16.8%	14.4%	5.4%
	Number	246	48	46	6	27	3	139	33	34	6
saxophone	Percent	8.7%	0.9%	9.2%	3.5%	6.9%	0.0%	9.0%	0.0%	8.9%	0.9%
	Number	133	4	28	3	17	0	67	0	21	1
trombone	Percent	6.5%	1.9%	3.0%	1.2%	9.7%	5.6%	6.7%	2.0%	7.2%	0.9%
	Number	100	8	9	1	24	2	50	4	17	1
trumpet	Percent	10.9%	3.0%	15.1%	3.5%	12.1%	8.3%	9.4%	3.1%	8.9%	0.9%
	Number	167	13	46	3	30	3	70	6	21	1
tuba	Percent	0.5%	0.7%	0.0%	1.2%	1.2%	0.0%	0.7%	0.0%	0.0%	1.8%
	Number	8	3	0	1	3	0	5	0	0	2
vibraphone	Percent	0.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.3%	0.0%	1.3%	0.0%
	Number	5	0	0	0	0	0	2	0	3	0
violin	Percent	5.3%	22.9%	5.9%	23.5%	4.0%	27.8%	4.7%	20.4%	7.6%	25.2%

	Number	81	98	18	20	10	10	35	40	18	28
voice	Percent	2.4%	2.6%	3.3%	2.4%	1.6%	0.0%	2.4%	2.0%	2.1%	4.5%
	Number	37	11	10	2	4	0	18	4	5	5
xylophone	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
other	Percent	11.5%	25.9%	11.8%	29.4%	7.7%	25.0%	12.4%	23.0%	12.2%	28.8%
	Number	176	111	36	25	19	9	92	45	29	32
missing		3	0	1	0	0	0	2	0	0	0
total # of respondents who answered the question		1532	428	305	85	248	36	742	196	237	111

In what style do you play this instrument?*

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
avant-garde	Percent	36.2%	23.8%	27.9%	16.5%	27.0%	8.3%	43.4%	26.5%	34.2%	29.7%
	Number	555	102	85	14	67	3	322	52	81	33
acid jazz	Percent	18.2%	0.9%	16.1%	1.2%	12.9%	0.0%	21.0%	1.5%	17.3%	0.0%
	Number	278	4	49	1	32	0	156	3	41	0
blues	Percent	71.0%	14.5%	74.4%	15.3%	71.0%	19.4%	71.3%	19.4%	65.4%	3.6%
	Number	1087	62	227	13	176	7	529	38	155	4
boogie-woogie/honky-tonk	Percent	38.8%	8.9%	45.6%	8.2%	46.0%	8.3%	34.9%	12.8%	35.0%	2.7%
	Number	595	38	139	7	114	3	259	25	83	3
bop	Percent	63.0%	5.4%	61.0%	4.7%	51.2%	5.6%	69.8%	4.6%	56.5%	7.2%
	Number	965	23	186	4	127	2	518	9	134	8
contemporary	Percent	67.0%	40.2%	65.9%	31.8%	60.1%	50.0%	72.5%	43.9%	58.7%	36.9%
	Number	1027	172	201	27	149	18	538	86	139	41
cool	Percent	56.8%	5.6%	54.8%	4.7%	51.2%	8.3%	60.7%	7.7%	53.2%	1.8%
	Number	870	24	167	4	127	3	450	15	126	2
free jazz	Percent	40.7%	2.8%	36.7%	0.0%	37.1%	8.3%	45.8%	3.1%	33.3%	2.7%
	Number	623	12	112	0	92	3	340	6	79	3
funk	Percent	52.0%	6.8%	43.0%	2.4%	50.0%	8.3%	58.4%	9.7%	46.0%	4.5%
	Number	797	29	131	2	124	3	433	19	109	5
fusion	Percent	41.9%	3.5%	36.7%	0.0%	36.3%	2.8%	46.6%	6.1%	39.7%	1.8%
	Number	642	15	112	0	90	1	346	12	94	2
hard bop	Percent	45.6%	1.2%	37.7%	0.0%	33.5%	0.0%	54.3%	1.5%	41.4%	1.8%
	Number	699	5	115	0	83	0	403	3	98	2
Latin	Percent	65.5%	12.6%	67.2%	14.1%	59.7%	13.9%	66.9%	13.3%	65.4%	9.9%
	Number	1004	54	205	12	148	5	496	26	155	11
mainstream	Percent	67.5%	14.5%	65.9%	11.8%	56.1%	11.1%	73.3%	18.4%	63.3%	10.8%
	Number	1034	62	201	10	139	4	544	36	150	12
regional style	Percent	32.4%	7.5%	25.6%	8.2%	64.5%	22.2%	25.9%	5.1%	27.9%	6.3%
	Number	496	32	78	7	160	8	192	10	66	7
rhythm and blues	Percent	63.0%	14.7%	66.9%	17.7%	66.9%	19.4%	61.2%	17.9%	59.5%	5.4%
	Number	965	63	204	15	166	7	454	35	141	6
scat	Percent	22.9%	1.2%	23.3%	0.0%	28.6%	0.0%	22.2%	2.0%	18.6%	0.9%
	Number	351	5	71	0	71	0	165	4	44	1
ragtime/stride piano	Percent	39.0%	16.6%	36.7%	15.3%	51.6%	25.0%	37.7%	19.9%	32.5%	9.0%

	Number	597	71	112	13	128	9	280	39	77	10
swing	Percent	75.7%	21.3%	73.1%	18.8%	78.2%	30.6%	76.6%	26.5%	73.4%	10.8%
	Number	1159	91	223	16	194	11	568	52	174	12
traditional	Percent	72.6%	27.1%	76.7%	29.4%	85.1%	36.1%	68.7%	28.1%	66.2%	20.7%
	Number	1112	116	234	25	211	13	510	55	157	23
world music	Percent	42.0%	17.3%	32.8%	10.6%	33.5%	13.9%	49.2%	22.5%	40.1%	14.4%
	Number	643	74	100	9	83	5	365	44	95	16
other	Percent	48.9%	75.7%	43.3%	75.3%	44.4%	63.9%	51.4%	76.5%	53.2%	78.4%
	Number	749	324	132	64	110	23	381	150	126	87
total # of respondents who answered the question		1532	428	305	85	248	36	742	196	237	111
*Does not total 100% due to multiple response											
This list is not exhaustive, but gives a flavor for the variety of styles											

About how many hours per day do you spend practicing music?

	Total		Detroit		New Orleans		New York		San Francisco	
	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
mean	2.7	2.5	2.2	2.5	2.7	2.4	2.9	2.6	2.4	2.3
median	2	2	2	2	2	2	2	2	2	2
std. dev.	2.2	1.7	1.7	1.9	2.3	1.5	2.5	1.8	1.8	1.3
mode	1	1	1	1	1	1	2	1	1	1
valid cases	1268	366	261	68	175	32	633	167	199	99
missing	55	15	5	2	9	1	33	11	8	1

How many jazz musicians do you know by name in this metro area who also know you?

	Total		Detroit		New Orleans		New York		San Francisco	
	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
mean	123.2	15.3	70.5	11.7	121.8	33.3	161.2	17.7	81.2	8.1
median	50	5	30	4	75	6	100	6	40	3
std. dev.	146.7	38.6	98.7	26.4	133.6	75.0	167.0	41.1	111.9	17.7
mode	100	0	100	0	100	0	500	0	100	0
valid cases	1407	407	291	81	230	35	660	181	226	110
missing	125	21	14	4	18	1	82	15	11	1

Of these jazz musicians you know by name in this metro area who also know you, how many are:

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
25 years or younger											
	mean	18.6	1.9	14.0	2.3	19.1	4.5	24.5	1.6	7.1	1.2
	median	5	0	2	0	7	0	10	0	1	0
	std. dev.	40.9	5.8	43.3	7.5	33.9	10.0	47.1	4.2	13.2	4.2
	mode	0	0	0	0	0	0	0	0	0	0
	valid cases	1314	297	274	58	217	30	608	134	215	75

	missing	50	1	3	1	8	0	35	0	4	0
Women											
	mean	15.4	2.7	8.8	3.3	10.8	1.4	21.9	3.1	10.0	1.9
	median	5	1	3	1	4	0	10	1	5	0
	std. dev.	30.7	8.2	17.4	10.7	18.3	2.4	40.0	9.5	16.5	3.7
	mode	0	0	0	0	0	0	20	0	0	0
	valid cases	1345	297	277	58	225	30	624	134	219	75
	missing	19	1	0	1	0	0	19	0	0	0
American Indian or Alaska Native											
	mean	0.6	0.1	0.5	0.1	0.7	0.0	0.5	0.1	0.5	0.1
	median	0	0	0	0	0	0	0	0	0	0
	std. dev.	2.5	0.5	2.6	0.5	3.4	0.0	2.0	0.6	2.4	0.2
	mode	0	0	0	0	0	0	0	0	0	0
	valid cases	1227	290	257	57	206	28	562	130	202	75
	missing	137	8	20	2	19	2	81	4	17	0
Asian											
	mean	7.1	0.7	2.2	0.7	3.6	0.3	11.4	1.0	4.7	0.4
	median	2	0	0	0	2	0	5	0	2	0
	std. dev.	20.8	3.0	5.2	2.9	8.2	1.0	29.1	3.8	7.8	1.3
	mode	0	0	0	0	0	0	0	0	0	0
	valid cases	1296	292	272	57	219	29	595	131	210	75
	missing	68	6	5	2	6	1	48	3	9	0
Black or African American											
	mean	53.1	7.0	35.4	5.2	60.2	9.6	69.6	9.2	21.5	3.6
	median	20	2	15	2	30	3	30	3	8	1
	std. dev.	77.3	18.6	57.4	7.4	83.5	18.5	87.9	24.8	35.2	9.1
	mode 1	50	0	5	1	20	0	100	0	0	0
	mode 2					50					
	valid cases	1310	295	272	58	223	30	603	132	212	75
	missing	54	3	5	1	2	0	40	2	7	0
Hispanic or Latino											
	mean	15.6	1.7	6.2	1.2	8.6	1.3	24.2	2.4	10.3	1.1
	median	5	0	2	0	2	0	10	0	4	0
	std. dev.	29.1	4.3	16.1	2.6	15.7	4.1	37.2	5.4	17.9	3.0
	mode	0	0	0	0	0	0	0	0	0	0
	valid cases	1279	289	265	57	214	29	589	129	211	74
	missing	85	9	12	2	11	1	54	5	8	1
Native Hawaiian or Other Pacific Islander											
	mean	0.8	0.1	0.5	0.0	0.5	0.0	0.8	0.1	1.7	0.1
	median	0	0	0	0	0	0	0	0	0	0
	std. dev.	4.1	0.6	3.4	0.0	3.6	0.0	3.2	0.7	6.8	0.6
	mode	0	0	0	0	0	0	0	0	0	0
	valid cases	1252	292	265	57	213	30	571	130	203	75
	missing	112	6	12	2	12	0	72	4	16	0
White											

	mean	57.4	11.4	35.2	9.0	58.8	21.7	72.5	12.6	41.9	7.1
	median	25	4	15	3.0	30	7.5	40	6	20	3
	std. dev.	77.0	27.7	57.7	21.1	73.2	61.4	87.0	24.1	61.1	11.0
	mode 1	20	2	5	0.0	3	1	100	2	20	2
	mode 2				2.0						
	valid cases	1295	294	270	58.0	220	30	594	132	211	74
	missing	69	4	7	1.0	5	0	49	2	8	1

From which occupation did you earn your major income in the last 12 months?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
musician	Percent	58.4%	56.8%	37.1%	42.4%	56.1%	41.7%	68.1%	62.8%	57.8%	62.2%
	Number	894	243	113	36	139	15	505	123	137	69
music teacher	Percent	8.9%	11.7%	12.5%	11.8%	6.1%	16.7%	8.1%	11.7%	9.7%	9.9%
	Number	136	50	38	10	15	6	60	23	23	11
jazz teacher	Percent	1.0%	0.0%	0.0%	0.0%	0.4%	0.0%	1.8%	0.0%	0.4%	0.0%
	Number	15	0	0	0	1	0	13	0	1	0
arts manager or administrator	Percent	0.5%	0.9%	0.3%	1.2%	0.8%	2.8%	0.3%	1.0%	0.8%	0.0%
	Number	7	4	1	1	2	1	2	2	2	0
other music-related occupation	Percent	6.5%	7.5%	5.9%	5.9%	4.4%	5.6%	7.4%	10.2%	6.3%	4.5%
	Number	99	32	18	5	11	2	55	20	15	5
non-music related occupation	Percent	11.7%	11.2%	23.6%	15.3%	19.0%	22.2%	4.2%	6.6%	12.2%	12.6%
	Number	179	48	72	13	47	8	31	13	29	14
other	Percent	12.9%	11.7%	20.0%	23.5%	12.9%	11.1%	10.0%	7.1%	12.7%	10.8%
	Number	197	50	61	20	32	4	74	14	30	12
missing		5	1	2	0	1	0	2	1	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

At present, what is your employment situation?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
1 I am employed full time in the music business	Percent	43.3%	48.4%	31.5%	41.2%	43.6%	55.6%	47.8%	55.6%	43.9%	38.7%
	Number	663	207	96	35	108	20	355	109	104	43
2 I am employed full-time NOT in the music business	Percent	10.1%	10.1%	20.3%	11.8%	15.7%	22.2%	4.2%	4.6%	9.7%	14.4%
	Number	155	43	62	10	39	8	31	9	23	16
I am employed part-time in the music business	Percent	15.4%	14.3%	28.5%	17.7%	17.7%	19.4%	8.4%	9.7%	18.1%	18.0%
	Number	236	61	87	15	44	7	62	19	43	20
I am employed full-time as a freelancer in the music business	Percent	35.9%	22.7%	18.7%	15.3%	23.8%	2.8%	50.4%	30.6%	25.3%	20.7%
	Number	550	97	57	13	59	1	374	60	60	23
I am employed part-time as a freelancer in the music business	Percent	22.3%	28.0%	30.8%	25.9%	26.2%	25.0%	16.7%	28.6%	24.5%	29.7%
	Number	341	120	94	22	65	9	124	56	58	33
I am unemployed	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

	Number	0	0	0	0	0	0	0	0	0	0
I am retired	Percent	14.2%	9.4%	27.5%	20.0%	16.1%	5.6%	6.9%	5.6%	18.1%	9.0%
	Number	218	40	84	17	40	2	51	11	43	10
other (other)	Percent	6.5%	7.1%	7.9%	3.5%	8.5%	8.3%	6.7%	8.2%	5.9%	5.4%
	Number	28	109	24	3	21	3	50	16	14	6
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Approximately how many different musical jobs do you play a month?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
1-5	Percent	29.3%	49.5%	44.7%	48.6%	23.5%	58.8%	25.0%	48.2%	31.0%	49.5%
	Number	414	197	117	35	53	20	178	91	66	51
6-10	Percent	18.5%	17.8%	22.9%	18.1%	14.6%	20.6%	17.0%	16.4%	22.5%	19.4%
	Number	262	71	60	13	33	7	121	31	48	20
11-15	Percent	16.6%	9.8%	12.2%	11.1%	17.7%	17.7%	17.8%	9.0%	16.4%	7.8%
	Number	234	39	32	8	40	6	127	17	35	8
16+	Percent	31.7%	19.9%	19.1%	20.8%	41.6%	2.9%	34.4%	21.7%	27.7%	21.4%
	Number	448	79	50	15	94	1	245	41	59	22
missing		56	12	3	1	6	0	42	9	5	2
total # of respondents who answered this question		1414	398	262	72	226	34	713	189	213	103

What percentage of your income comes from your music?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
none	Percent	2.6%	2.8%	4.6%	2.8%	2.7%	2.9%	1.3%	2.1%	4.2%	3.9%
	Number	36	11	12	2	6	1	9	4	9	4
25% or less	Percent	20.9%	20.4%	42.4%	27.8%	29.7%	35.3%	9.5%	14.3%	23.5%	21.4%
	Number	296	81	111	20	67	12	68	27	50	22
between 26% and 50%	Percent	8.4%	6.3%	9.2%	9.7%	11.1%	5.9%	7.6%	5.3%	7.0%	5.8%
	Number	118	25	24	7	25	2	54	10	15	6
between 51% and 75%	Percent	4.6%	4.0%	6.9%	2.8%	4.0%	2.9%	3.9%	4.2%	4.7%	4.9%
	Number	65	16	18	2	9	1	28	8	10	5
between 76% and 99%	Percent	9.1%	6.5%	6.5%	5.6%	11.1%	0.0%	8.3%	6.9%	12.7%	8.7%
	Number	128	26	17	4	25	0	59	13	27	9
100%	Percent	53.0%	58.5%	29.0%	50.0%	40.7%	52.9%	67.6%	65.1%	47.0%	54.4%
	Number	750	233	76	36	92	18	482	123	100	56
missing		21	6	4	1	2	0	13	4	2	1
total # of respondents who answered this question		1414	398	262	72	226	34	713	189	213	103

Approximately how many hours per week do you spend on your music or music-related activities (including performing, looking for work, marketing, etc.)

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
0-10 hours per week	Percent	15.6%	20.1%	30.5%	22.2%	23.0%	35.3%	8.0%	16.9%	15.0%	19.4%
	Number	221	80	80	16	52	12	57	32	32	20
11-20 hours per week	Percent	15.2%	17.3%	22.5%	22.2%	15.5%	11.8%	10.8%	14.3%	20.7%	21.4%
	Number	215	69	59	16	35	4	77	27	44	22
21-30 hours per week	Percent	15.3%	17.6%	15.3%	18.1%	15.9%	17.7%	13.3%	15.3%	21.1%	21.4%
	Number	216	70	40	13	36	6	95	29	45	22
31-40 hours per week	Percent	12.7%	15.3%	8.0%	13.9%	14.2%	23.5%	13.7%	15.9%	13.6%	12.6%
	Number	180	61	21	10	32	8	98	30	29	13
over 40 hours per week	Percent	38.2%	27.6%	22.1%	20.8%	29.7%	11.8%	50.2%	36.0%	26.8%	22.3%
	Number	540	110	58	15	67	4	358	68	57	23
missing		4	2	4	0	28	3	6	3	0	0
total # of respondents who answered this question		1414	398	262	72	226	34	713	189	213	103

Education, Training, and Preparation

Please indicate your highest level of formal education

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
elementary school, through grade 8	Percent	0.3%	0.5%	0.0%	1.2%	0.0%	0.0%	0.5%	0.5%	0.0%	0.0%
	Number	4	2	0	1	0	0	4	1	0	0
some high school	Percent	1.2%	0.7%	2.0%	1.2%	2.4%	2.8%	0.5%	0.5%	1.3%	0.0%
	Number	19	3	6	1	6	1	4	1	3	0
12th grade, but did not graduate	Percent	0.9%	0.5%	1.0%	0.0%	1.2%	0.0%	0.8%	0.5%	0.4%	0.9%
	Number	13	2	3	0	3	0	6	1	1	1
12th grade, got GED	Percent	0.6%	0.2%	0.7%	1.2%	0.4%	0.0%	0.7%	0.0%	0.4%	0.0%
	Number	9	1	2	1	1	0	5	0	1	0
12th grade, graduated from high school	Percent	6.9%	3.7%	8.5%	3.5%	8.1%	5.6%	6.5%	3.6%	4.6%	3.6%
	Number	105	16	26	3	20	2	48	7	11	4
some college	Percent	22.6%	11.5%	29.5%	9.4%	25.0%	16.7%	19.8%	10.7%	19.8%	12.6%
	Number	346	49	90	8	62	6	147	21	47	14
college degree	Percent	36.3%	37.4%	27.9%	34.1%	33.1%	33.3%	39.0%	39.3%	42.2%	37.8%
	Number	556	160	85	29	82	12	289	77	100	42
graduate degree	Percent	28.7%	43.2%	26.9%	49.4%	26.2%	41.7%	30.7%	43.4%	27.0%	38.7%
	Number	439	185	82	42	65	15	228	85	64	43
other	Percent	2.5%	2.3%	3.3%	0.0%	3.6%	0.0%	1.4%	1.5%	3.8%	6.3%
	Number	38	10	10	0	9	0	10	3	9	7
missing		3	0	1	0	0	0	1	0	1	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

What is your highest formal degree?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
AA	Percent	2.0%	0.9%	1.7%	1.4%	2.5%	0.0%	1.3%	0.0%	4.1%	2.2%
	Number	21	3	3	1	4	0	7	0	7	2
BA	Percent	20.5%	14.1%	14.6%	9.9%	20.6%	3.7%	20.3%	15.2%	27.2%	18.5%
	Number	213	50	26	7	33	1	107	25	47	17
BFA	Percent	10.7%	9.9%	7.3%	9.9%	9.4%	14.8%	13.7%	9.1%	6.4%	9.8%
	Number	111	35	13	7	15	4	72	15	11	9
BS	Percent	5.8%	4.5%	11.8%	7.0%	7.5%	3.7%	3.2%	4.2%	5.8%	3.3%
	Number	60	16	21	5	12	1	17	7	10	3
MA	Percent	12.0%	14.1%	15.2%	14.1%	11.9%	18.5%	9.9%	13.3%	15.0%	14.1%
	Number	124	50	27	10	19	5	52	22	26	13
MFA	Percent	9.3%	13.8%	11.2%	12.7%	6.3%	11.1%	9.9%	14.6%	8.7%	14.1%
	Number	97	49	20	9	10	3	52	24	15	13
MS	Percent	2.7%	2.8%	4.5%	4.2%	4.4%	7.4%	1.9%	3.0%	1.7%	0.0%
	Number	28	10	8	3	7	2	10	5	3	0
EdD	Percent	0.3%	0.3%	0.6%	1.4%	0.0%	0.0%	0.4%	0.0%	0.0%	0.0%
	Number	3	1	1	1	0	0	2	0	0	0
PhD	Percent	3.0%	3.1%	2.8%	2.8%	6.3%	0.0%	2.1%	3.6%	2.9%	3.3%
	Number	31	11	5	2	10	0	11	6	5	3
other	Percent	33.3%	36.1%	30.3%	36.6%	31.3%	40.7%	36.6%	35.8%	28.3%	34.8%
	Number	346	128	54	26	50	11	193	59	49	32
missing		4	2	0	0	0	0	4	2	0	0
total # of respondents who answered this question		1038	355	178	71	160	27	527	165	173	92

Did you receive technical or professional training in the arts?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
no	Percent	21.9%	23.8%	23.9%	22.4%	30.2%	19.4%	18.9%	25.0%	20.3%	24.3%
	Number	336	102	73	19	75	7	140	49	48	27
conservatory or professional school not granting a degree	Percent	25.7%	26.4%	25.9%	16.7%	24.3%	27.6%	25.8%	25.2%	26.5%	35.7%
	Number	307	86	60	11	42	8	155	37	50	30
certificate program in the arts	Percent	11.5%	12.0%	10.8%	18.2%	14.5%	10.3%	11.0%	10.2%	11.1%	10.7%
	Number	137	39	25	12	25	3	66	15	21	9
private teachers	Percent	78.9%	78.2%	77.6%	72.7%	79.2%	82.8%	79.2%	83.0%	78.8%	72.6%
	Number	943	255	180	48	137	24	477	122	149	61
other (please specify)	Percent	15.1%	13.2%	17.2%	12.1%	20.2%	13.8%	13.1%	11.6%	14.3%	16.7%
	Number	181	43	40	8	35	4	79	17	27	14

Protection

Do you hold a copyright in some artistic work of your own creation?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	54.6%	23.6%	33.1%	17.7%	46.8%	16.7%	68.5%	30.6%	46.8%	18.0%
	Number	836	101	101	15	116	6	508	60	111	20
no	Percent	45.0%	75.7%	66.2%	82.4%	52.4%	83.3%	31.1%	68.9%	53.2%	80.2%
	Number	689	324	202	70	130	30	231	135	126	89
don't know	Percent	0.4%	0.7%	0.3%	0.0%	0.8%	0.0%	0.4%	0.5%	0.0%	1.8%
	Number	6	3	1	0	2	0	3	1	0	2
missing		1	0	1	0	0	0	0	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Has your work ever been recorded?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes, by me	Percent	59.5%	39.5%	54.4%	31.8%	54.0%	27.8%	65.6%	49.5%	52.7%	31.5%
	Number	912	169	166	27	134	10	487	97	125	35
yes, by a professional recording company	Percent	74.6%	73.1%	64.9%	62.4%	68.6%	66.7%	Data	Missing	74.3%	74.8%
	Number	1143	313	198	53	170	24	Data	Missing	176	83
other (please specify)	Percent	9.0%	7.7%	8.2%	11.8%	9.7%	8.3%	80.7%	78.1%	7.2%	8.1%
	Number	138	33	25	10	24	3	599	153	17	9
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Has your music received airplay?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	81.1%	72.0%	73.8%	64.7%	79.8%	69.4%	84.8%	75.0%	80.6%	73.0%
	Number	1243	308	225	55	198	25	629	147	191	81
no	Percent	17.2%	24.3%	23.9%	34.1%	18.2%	27.8%	13.9%	20.4%	18.1%	22.5%
	Number	264	104	73	29	45	10	103	40	43	25
missing		25	16	7	1	5	1	10	9	3	5
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If yes, how did you get this airplay?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
had help from a promotional person	Percent	31.1%	24.4%	28.4%	18.2%	30.3%	8.0%	33.2%	28.6%	28.3%	25.9%
	Number	387	75	64	10	60	2	209	42	54	21
sent recordings out myself	Percent	21.9%	9.1%	16.0%	3.6%	27.8%	8.0%	21.1%	10.2%	25.1%	11.1%
	Number	272	28	36	2	55	2	133	15	48	9

paid to get airplay	Percent	2.8%	1.3%	2.2%	0.0%	3.0%	4.0%	2.5%	0.7%	4.2%	2.5%
	Number	35	4	5	0	6	1	16	1	8	2
knew some of the disc jockeys	Percent	19.2%	7.1%	21.8%	9.1%	30.3%	4.0%	14.3%	6.8%	20.9%	7.4%
	Number	239	22	49	5	60	1	90	10	40	6
knew producer	Percent	15.8%	9.1%	11.6%	7.3%	23.2%	20.0%	12.9%	10.2%	22.5%	4.9%
	Number	196	28	26	4	46	5	81	15	43	4
other	Percent	55.3%	67.9%	60.0%	70.9%	46.5%	72.0%	58.7%	67.4%	47.6%	65.4%
	Number	687	209	135	39	92	18	369	99	91	53
total # of respondents who answered this question		1243	308	225	55	198	25	629	147	191	81

Have you played music that was broadcast over the Internet?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	39.4%	20.6%	20.7%	17.7%	36.3%	13.9%	50.0%	20.4%	33.8%	25.2%
	Number	604	88	63	15	90	5	371	40	80	28
no	Percent	42.4%	59.1%	63.9%	70.6%	43.6%	69.4%	31.1%	50.0%	48.5%	63.1%
	Number	649	253	195	60	108	25	231	98	115	70
don't know	Percent	18.2%	20.3%	15.4%	11.8%	20.2%	16.7%	18.9%	29.6%	17.7%	11.7%
	Number	279	87	47	10	50	6	140	58	42	13
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If yes, how do you feel about people downloading this music without paying for your work?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
I do not mind	Percent	28.2%	31.8%	36.5%	26.7%	28.9%	60.0%	26.4%	30.0%	28.8%	32.1%
	Number	170	28	23	4	26	3	98	12	23	9
like the exposure	Percent	36.9%	36.4%	34.9%	26.7%	37.8%	40.0%	35.9%	37.5%	42.5%	39.3%
	Number	223	32	22	4	34	2	133	15	34	11
object	Percent	53.0%	46.6%	52.4%	40.0%	48.9%	0.0%	55.8%	50.0%	45.0%	53.6%
	Number	320	41	33	6	44	0	207	20	36	15
think I should be paid	Percent	64.7%	50.0%	61.9%	40.0%	64.4%	60.0%	65.0%	50.0%	66.3%	53.6%
	Number	391	44	39	6	58	3	241	20	53	15
no opinion	Percent	5.8%	9.1%	4.8%	13.3%	3.3%	0.0%	7.0%	15.0%	3.8%	0.0%
	Number	35	8	3	2	3	0	26	6	3	0
total # of respondents who answered this question		604	88	63	15	90	5	371	40	80	28

Do you currently have a steady manager, agent or representative for your work?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	16.6%	12.9%	12.1%	11.8%	19.0%	13.9%	19.0%	15.8%	12.2%	8.1%
	Number	254	55	37	10	47	5	141	31	29	9
no	Percent	83.3%	87.2%	87.9%	88.2%	81.1%	86.1%	80.7%	84.2%	87.8%	91.9%
		1276	373	268	75	201	31	599	165	208	102
missing		2	0	0	0	0	0	2	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Technology

Do you use electronic media in the creation of your music?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	41.6%	21.7%	33.8%	17.7%	35.5%	8.3%	48.1%	28.1%	38.0%	18.0%
	Number	638	93	103	15	88	3	357	55	90	20
no	Percent	56.9%	77.6%	64.3%	82.4%	64.1%	88.9%	50.5%	71.4%	59.9%	81.1%
	Number	872	332	196	70	159	32	375	140	142	90
missing		22	3	6	0	1	1	10	1	5	1
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Do you use electronic media in the production of your music?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	47.7%	27.6%	40.0%	17.7%	40.7%	16.7%	55.4%	34.2%	40.9%	27.0%
	Number	731	118	122	15	101	6	411	67	97	30
no	Percent	47.9%	68.5%	55.4%	77.7%	57.3%	72.2%	40.6%	62.8%	51.1%	70.3%
	Number	733	293	169	66	142	26	301	123	121	78
my music is not produced	Percent	2.3%	1.9%	3.3%	2.4%	1.6%	5.6%	1.6%	1.0%	3.8%	1.8%
	Number	35	8	10	2	4	2	12	2	9	2
missing		33	9	4	2	1	2	18	4	10	1
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Did you use the Internet for your music?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	41.1%	26.9%	25.6%	14.1%	36.7%	19.4%	47.4%	31.1%	46.0%	31.5%
	Number	630	115	78	12	91	7	352	61	109	35
no	Percent	58.8%	72.9%	74.4%	85.9%	62.5%	80.6%	52.6%	68.9%	54.0%	67.6%
	Number	900	312	227	73	155	29	390	135	128	75
missing		2	1	0	0	2	0	0	0	0	1
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

How do you use it?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
to communicate with people in the industry	Percent	84.8%	84.4%	74.4%	75.0%	84.6%	85.7%	87.8%	83.6%	82.6%	88.6%
	Number	534	97	58	9	77	6	309	51	90	31
to compose music	Percent	13.7%	7.0%	12.8%	8.3%	13.2%	0.0%	13.9%	4.9%	13.8%	11.4%
	Number	86	8	10	1	12	0	49	3	15	4
to copy music	Percent	24.3%	16.5%	23.1%	33.3%	25.3%	14.3%	25.3%	14.8%	21.1%	14.3%

	Number	153	19	18	4	23	1	89	9	23	5
to disseminate music	Percent	39.7%	27.0%	34.6%	16.7%	30.8%	14.3%	41.8%	32.8%	44.0%	22.9%
	Number	250	31	27	2	28	1	147	20	48	8
to listen to music	Percent	49.1%	40.0%	56.4%	58.3%	52.8%	42.9%	45.5%	39.3%	52.3%	34.3%
	Number	309	46	44	7	48	3	160	24	57	12
to promote music	Percent	64.6%	59.1%	56.4%	41.7%	56.0%	71.4%	69.0%	55.7%	63.3%	68.6%
	Number	407	68	44	5	51	5	243	34	69	24
to do research	Percent	79.1%	78.3%	75.6%	91.7%	68.1%	71.4%	82.4%	77.1%	79.8%	77.1%
	Number	498	90	59	11	62	5	290	47	87	27
to sell music	Percent	43.8%	22.6%	33.3%	0.0%	36.3%	14.3%	47.7%	23.0%	45.0%	31.4%
	Number	276	26	26	0	33	1	168	14	49	11
total # of respondents who answered this question		630	115	78	12	91	7	352	61	109	35

Living, Working, and Making Art

For how many years have you lived in the county or parish of your current residence?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
under 1 year	Percent	1.6%	4.0%	0.3%	3.5%	2.0%	2.8%	1.9%	3.1%	1.7%	6.3%
	Number	24	17	1	3	5	1	14	6	4	7
2-3 years	Percent	5.9%	11.5%	3.6%	9.4%	4.8%	19.4%	5.8%	11.7%	10.1%	9.9%
	Number	90	49	11	8	12	7	43	23	24	11
4-5 years	Percent	5.0%	5.8%	3.0%	2.4%	4.8%	5.6%	6.3%	6.6%	3.4%	7.2%
	Number	76	25	9	2	12	2	47	13	8	8
6-10 years	Percent	14.5%	15.9%	8.5%	15.3%	12.1%	13.9%	18.3%	15.8%	12.7%	17.1%
	Number	222	68	26	13	30	5	136	31	30	19
more than 10 years	Percent	73.1%	62.9%	84.6%	69.4%	76.2%	58.3%	67.7%	62.8%	72.2%	59.5%
	Number	1120	269	258	59	189	21	502	123	171	66
mean		4.5	4.2	4.7	4.4	4.6	4.1	4.4	4.2	4.4	4.1
median		5	5	5	5	5	5	5	5	5	5
missing		0	0	0	0	0	0	0	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Did you receive any music-related training in this city or region?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	74.9%	66.1%	80.3%	68.2%	65.3%	33.3%	78.2%	76.0%	67.5%	57.7%
	Number	1147	283	245	58	162	12	580	149	160	64
no	Percent	25.1%	33.9%	19.7%	31.8%	34.7%	66.7%	21.8%	24.0%	32.5%	42.3%
	Number	385	145	60	27	86	24	162	47	77	47
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Approximately how many times during the last 12 months did you work or perform away from home?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
zero	Percent	25.1%	35.5%	37.1%	42.4%	23.0%	16.7%	19.3%	35.2%	30.0%	36.9%
	Number	384	152	113	36	57	6	143	69	71	41
1-5 times	Percent	21.4%	25.2%	25.6%	22.4%	24.6%	41.7%	17.7%	22.5%	24.5%	27.0%
	Number	328	108	78	19	61	15	131	44	58	30
6-15 times	Percent	18.5%	12.9%	17.1%	11.8%	20.6%	16.7%	17.9%	11.2%	19.8%	15.3%
	Number	283	55	52	10	51	6	133	22	47	17
16-30 times	Percent	9.3%	9.6%	8.2%	7.1%	8.5%	11.1%	10.9%	10.2%	6.3%	9.9%
	Number	142	41	25	6	21	4	81	20	15	11
over 30 times	Percent	24.7%	15.9%	10.5%	16.5%	22.2%	13.9%	33.3%	19.9%	19.0%	9.0%
	Number	379	68	32	14	55	5	247	39	45	10
missing		16	4	5	0	3	0	7	2	1	2
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Excluding operational costs of your workspace, please list approximate annual costs for the following music-related work expenses:

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
music-related supplies/services (sheet music, etc.)											
a $0- $500	Percent	62.8%	70.1%	71.5%	82.4%	71.8%	77.8%	54.5%	63.8%	68.4%	69.4%
	Number	962	300	218	70	178	28	404	125	162	77
b $501- $2500	Percent	23.4%	18.9%	18.0%	11.8%	18.2%	19.4%	26.8%	21.4%	25.3%	19.8%
	Number	359	81	55	10	45	7	199	42	60	22
c $2501- $5000	Percent	4.3%	3.0%	3.3%	2.4%	2.8%	0.0%	5.8%	4.1%	2.5%	2.7%
	Number	66	13	10	2	7	0	43	8	6	3
d $5001- $7500	Percent	1.2%	2.1%	0.7%	1.2%	0.4%	0.0%	1.9%	3.1%	0.4%	1.8%
	Number	18	9	2	1	1	0	14	6	1	2
e over $7500	Percent	1.5%	0.9%	1.0%	0.0%	1.6%	0.0%	2.0%	0.5%	0.4%	2.7%
	Number	23	4	3	0	4	0	15	1	1	3
equipment											
a $0- $500	Percent	36.0%	46.0%	48.9%	56.5%	46.8%	72.2%	26.3%	38.3%	38.4%	43.2%
	Number	551	197	149	48	116	26	195	75	91	48
b $501- $2500	Percent	32.5%	27.1%	27.5%	24.7%	31.5%	16.7%	35.2%	32.1%	31.7%	23.4%
	Number	498	116	84	21	78	6	261	63	75	26
c $2501- $5000	Percent	13.8%	8.6%	9.8%	4.7%	8.5%	5.6%	16.3%	8.2%	16.9%	13.5%
	Number	212	37	30	4	21	2	121	16	40	15
d $5001- $7500	Percent	4.6%	4.4%	2.6%	4.7%	3.2%	0.0%	6.2%	5.1%	3.4%	4.5%
	Number	70	19	8	4	8	0	46	10	8	5
e over $7500	Percent	6.5%	7.9%	5.6%	7.1%	4.8%	2.8%	7.7%	8.2%	5.5%	9.9%
	Number	99	34	17	6	12	1	57	16	13	11
capital improvements											
a $0- $500	Percent	71.0%	82.0%	78.7%	87.1%	77.4%	94.4%	65.0%	77.6%	73.0%	82.0%

	Number	1087	351	240	74	192	34	482	152	173	91
b $501- $2500	Percent	13.4%	8.2%	9.8%	4.7%	7.7%	2.8%	16.6%	10.7%	13.9%	8.1%
	Number	205	35	30	4	19	1	123	21	33	9
c $2501- $5000	Percent	4.3%	0.9%	3.3%	0.0%	6.9%	0.0%	4.3%	2.0%	3.0%	0.0%
	Number	66	4	10	0	17	0	32	4	7	0
d $5001- $7500	Percent	1.9%	0.5%	0.7%	0.0%	2.0%	0.0%	2.4%	0.5%	1.7%	0.9%
	Number	29	2	2	0	5	0	18	1	4	1
e over $7500	Percent	2.5%	3.0%	1.6%	4.7%	1.2%	0.0%	2.8%	2.0%	3.8%	4.5%
	Number	38	13	5	4	3	0	21	4	9	5
training/maintaining music											
a $0- $500	Percent	0	54.0%	36.0%	8.0%	23.0%	4.0%	104.0 %	28.0%	34.0%	14.0%
		0	0	0	0	0	0	0	0	0	0
b $501- $2500	Percent	40.0%	12.0%	5.0%	1.0%	3.0%	0.0%	27.0%	8.0%	5.0%	3.0%
	Number	76.44	78.5	79.02	87.06	83.87	86.11	71.83	72.96	79.75	79.28
c $2501- $5000	Percent	9.0%	2.0%	0.0%	0.0%	1.0%	0.0%	8.0%	2.0%	0.0%	0.0%
	Number	12.86	12.62	11.8	9.41	9.27	11.11	14.02	14.29	14.35	12.61
d $5001- $7500	Percent	3.0%	1.0%	1.0%	0.0%	0.0%	0.0%	2.0%	0.0%	0.0%	1.0%
	Number	2.61	2.8	1.64	1.18	1.21	0	3.64	4.08	2.11	2.7
e over $7500	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0.59	0.47	0	0	0.4	0	1.08	1.02	0	0
publicity/marketing											
a $0- $500	Percent	72.7%	83.2%	84.6%	85.9%	76.6%	94.4%	65.0%	78.1%	77.2%	86.5%
	Number	1113	356	258	73	190	34	482	153	183	96
b $501- $2500	Percent	15.1%	8.9%	8.5%	7.1%	12.9%	2.8%	18.7%	11.2%	14.8%	8.1%
	Number	232	38	26	6	32	1	139	22	35	9
c $2501- $5000	Percent	3.7%	1.6%	0.7%	2.4%	2.8%	0.0%	5.0%	2.6%	4.6%	0.0%
	Number	57	7	2	2	7	0	37	5	11	0
d $5001- $7500	Percent	1.4%	1.2%	1.3%	0.0%	1.6%	0.0%	1.8%	1.5%	0.4%	1.8%
	Number	22	5	4	0	4	0	13	3	1	2
e over $7500	Percent	1.0%	0.5%	0.3%	1.2%	0.8%	0.0%	1.5%	0.5%	0.4%	0.0%
	Number	15	2	1	1	2	0	11	1	1	0
travel/cartage											
a $0- $500	Percent	49.9%	55.8%	62.3%	57.7%	60.5%	66.7%	40.8%	50.5%	51.1%	60.4%
	Number	764	239	190	49	150	24	303	99	121	67
b $501- $2500	Percent	26.4%	26.4%	22.0%	28.2%	21.0%	25.0%	29.8%	27.6%	27.0%	23.4%
	Number	404	113	67	24	52	9	221	54	64	26
c $2501- $5000	Percent	9.9%	8.4%	5.9%	7.1%	8.9%	2.8%	11.2%	10.2%	11.8%	8.1%
	Number	151	36	18	6	22	1	83	20	28	9
d $5001- $7500	Percent	2.0%	2.1%	0.3%	3.5%	1.2%	0.0%	2.4%	2.0%	3.4%	1.8%
	Number	30	9	1	3	3	0	18	4	8	2
e over $7500	Percent	4.2%	2.1%	1.3%	2.4%	4.0%	0.0%	6.1%	3.1%	2.5%	0.9%
	Number	65	9	4	2	10	0	45	6	6	1
recording costs											
a $0- $500	Percent	69.3%	84.6%	81.3%	92.9%	75.0%	94.4%	59.7%	79.6%	77.6%	83.8%
	Number	1061	362	248	79	186	34	443	156	184	93
b $501- $2500	Percent	14.0%	6.1%	8.5%	3.5%	13.7%	0.0%	17.4%	8.2%	10.6%	6.3%
	Number	214	26	26	3	34	0	129	16	25	7

c $2501- $5000	Percent	4.1%	2.1%	3.0%	0.0%	4.0%	2.8%	4.9%	2.6%	3.4%	2.7%
	Number	63	9	9	0	10	1	36	5	8	3
d $5001- $7500	Percent	2.4%	0.7%	1.3%	0.0%	0.4%	0.0%	3.6%	0.5%	1.7%	1.8%
	Number	36	3	4	0	1	0	27	1	4	2
e over $7500	Percent	4.5%	1.9%	1.6%	1.2%	3.2%	0.0%	6.3%	2.6%	3.8%	1.8%
	Number	69	8	5	1	8	0	47	5	9	2
management costs											
a $0- $500	Percent	86.0%	89.7%	94.4%	96.5%	85.5%	94.4%	81.0%	84.2%	91.6%	92.8%
	Number	1318	384	288	82	212	34	601	165	217	103
b $501- $2500	Percent	3.1%	2.1%	0.3%	0.0%	4.4%	2.8%	3.5%	3.1%	3.8%	1.8%
	Number	47	9	1	0	11	1	26	6	9	2
c $2501- $5000	Percent	1.7%	1.4%	0.7%	0.0%	2.8%	0.0%	2.0%	2.6%	0.8%	0.9%
	Number	26	6	2	0	7	0	15	5	2	1
d $5001- $7500	Percent	0.8%	0.9%	0.3%	1.2%	0.8%	0.0%	1.1%	1.5%	0.4%	0.0%
	Number	12	4	1	1	2	0	8	3	1	0
e over $7500	Percent	2.2%	0.7%	0.0%	0.0%	2.0%	0.0%	3.6%	1.0%	0.8%	0.9%
	Number	34	3	0	0	5	0	27	2	2	1
musical instrument insurance											
a $0- $500	Percent	84.5%	83.4%	85.3%	88.2%	88.7%	88.9%	81.5%	78.6%	88.6%	86.5%
	Number	1295	357	260	75	220	32	605	154	210	96
b $501- $2500	Percent	8.3%	8.6%	7.5%	7.1%	6.1%	2.8%	9.7%	12.2%	7.2%	5.4%
	Number	127	37	23	6	15	1	72	24	17	6
c $2501- $5000	Percent	0.9%	2.1%	0.7%	2.4%	1.2%	0.0%	0.8%	2.0%	0.8%	2.7%
	Number	13	9	2	2	3	0	6	4	2	3
d $5001- $7500	Percent	0.1%	0.2%	0.3%	0.0%	0.0%	0.0%	0.0%	0.5%	0.0%	0.0%
	Number	1	1	1	0	0	0	0	1	0	0
e over $7500	Percent	0.1%	0.2%	0.3%	1.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	1	1	1	1	0	0	0	0	0	0
other											
a $0- $500	Percent	13.1%	14.0%	12.5%	14.1%	14.5%	11.1%	12.0%	14.8%	15.6%	13.5%
	Number	200	60	38	12	36	4	89	29	37	15
b $501- $2500	Percent	7.2%	8.4%	3.9%	7.1%	7.7%	2.8%	8.4%	11.2%	7.2%	6.3%
	Number	110	36	12	6	19	1	62	22	17	7
c $2501- $5000	Percent	1.2%	0.7%	1.0%	0.0%	0.8%	0.0%	1.4%	1.5%	1.7%	0.0%
	Number	19	3	3	0	2	0	10	3	4	0
d $5001- $7500	Percent	0.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.5%	0.0%	0.0%	0.0%
	Number	4	0	0	0	0	0	4	0	0	0
e over $7500	Percent	0.5%	0.2%	0.0%	0.0%	0.0%	0.0%	0.9%	0.0%	0.4%	0.9%
	Number	8	1	0	0	0	0	7	0	1	1
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Health, Pension and Welfare

Where do you go to obtain routine health care?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
private physician	Percent	54.4%	55.4%	60.0%	71.8%	42.3%	27.8%	63.9%	62.2%	30.0%	39.6%
	Number	833	237	183	61	105	10	474	122	71	44
HMO (health maintenance organization) or PPO	Percent	44.7%	48.1%	40.3%	37.7%	48.4%	75.0%	37.7%	37.2%	67.9%	66.7%
	Number	684	206	123	32	120	27	280	73	161	74
hospital outpatient department	Percent	11.6%	8.2%	16.7%	16.5%	19.4%	13.9%	5.0%	5.1%	17.7%	5.4%
	Number	178	35	51	14	48	5	37	10	42	6
emergency room	Percent	6.4%	4.7%	8.5%	8.2%	12.5%	5.6%	3.2%	3.6%	7.2%	3.6%
	Number	98	20	26	7	31	2	24	7	17	4
I do not obtain routine health care	Percent	6.9%	3.7%	7.2%	0.0%	7.7%	2.8%	6.9%	4.6%	5.5%	5.4%
	Number	105	16	22	0	19	1	51	9	13	6
arts-related medical facility (please specify)	Percent	3.3%	2.6%	1.3%	2.4%	9.7%	8.3%	2.4%	1.5%	2.1%	2.7%
	Number	51	11	4	2	24	3	18	3	5	3
other	Percent	7.5%	7.5%	9.2%	8.2%	9.7%	5.6%	6.2%	8.2%	7.2%	6.3%
	Number	115	32	28	7	24	2	46	16	17	7
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Have occupational hazards in your music-related work caused you any injuries?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	31.9%	33.6%	25.9%	31.8%	26.6%	19.4%	33.3%	36.2%	40.9%	35.1%
	Number	489	144	79	27	66	7	247	71	97	39
no	Percent	67.6%	65.7%	73.8%	68.2%	73.0%	80.6%	66.2%	62.2%	58.7%	64.9%
	Number	1036	281	225	58	181	29	491	122	139	72
missing		7	3	1	0	1	0	5	3	1	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Do you have health or medical coverage?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	89.0%	92.8%	92.1%	97.7%	81.9%	91.7%	89.5%	90.8%	91.1%	92.8%
	Number	1364	397	281	83	203	33	664	178	216	103
no	Percent	10.8%	7.2%	7.5%	2.4%	18.2%	8.3%	10.2%	9.2%	8.9%	7.2%
	Number	165	31	23	2	45	3	76	18	21	8
missing		3	0	1	0	0	0	2	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If yes, which type do you have?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
HMO	Percent	43.0%	40.8%	27.8%	31.3%	49.3%	72.7%	40.8%	30.9%	63.4%	55.3%
	Number	586	162	78	26	100	24	271	55	137	57
PPO	Percent	18.2%	25.2%	24.2%	24.1%	21.2%	18.2%	14.0%	25.3%	20.4%	28.2%
	Number	248	100	68	20	43	6	93	45	44	29
personal policy through private insurance company	Percent	19.4%	16.4%	22.8%	24.1%	20.7%	9.1%	19.9%	18.5%	12.0%	8.7%
	Number	264	65	64	20	42	3	132	33	26	9
disability coverage for loss of income	Percent	9.4%	10.3%	12.8%	9.6%	8.4%	12.1%	8.0%	11.8%	10.2%	7.8%
	Number	128	41	36	8	17	4	53	21	22	8
group insurance policy through arts/arts service organization (specify organization)	Percent	10.9%	12.1%	8.5%	6.0%	4.9%	21.2%	15.8%	17.4%	4.6%	4.9%
	Number	149	48	24	5	10	7	105	31	10	5
other group insurance policy (specify organization)	Percent	13.2%	10.6%	22.4%	15.7%	10.8%	9.1%	10.5%	11.8%	11.6%	4.9%
	Number	180	42	63	13	22	3	70	21	25	5
other	Percent	14.7%	12.3%	19.6%	16.9%	10.8%	0.0%	15.7%	12.4%	9.3%	12.6%
	Number	201	49	55	14	22	0	104	22	20	13
total # of respondents who answered this question		1364	397	281	83	203	33	664	178	216	103

How was this health coverage obtained?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
self	Percent	37.1%	29.7%	30.6%	21.7%	41.4%	33.3%	37.2%	29.8%	41.2%	35.0%
	Number	506	118	86	18	84	11	247	53	89	36
mate	Percent	13.6%	13.4%	11.4%	16.9%	11.8%	15.2%	13.3%	10.7%	19.0%	14.6%
	Number	185	53	32	14	24	5	88	19	41	15
employer	Percent	35.5%	44.3%	52.3%	54.2%	44.3%	54.6%	25.5%	38.2%	36.1%	43.7%
	Number	484	176	147	45	90	18	169	68	78	45
my musicians' union	Percent	18.0%	13.6%	9.6%	1.2%	3.9%	3.0%	28.9%	27.0%	8.8%	3.9%
	Number	246	54	27	1	8	1	192	48	19	4
mate's union or employer	Percent	10.3%	11.6%	7.8%	12.1%	9.4%	12.1%	11.3%	12.4%	11.6%	9.7%
	Number	141	46	22	10	19	4	75	22	25	10
private company	Percent	6.4%	3.8%	6.4%	6.0%	5.4%	9.1%	6.9%	2.8%	5.6%	1.9%
	Number	87	15	18	5	11	3	46	5	12	2
total # of respondents who answered this question		1364	397	281	83	203	33	664	178	216	103

Who pays for this coverage?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
self	Percent	50.9%	44.6%	45.9%	44.6%	59.6%	42.4%	50.8%	45.5%	49.5%	43.7%
	Number	694	177	129	37	121	14	337	81	107	45
mate	Percent	9.8%	7.1%	9.3%	10.8%	13.8%	6.1%	7.7%	5.1%	13.4%	7.8%
	Number	134	28	26	9	28	2	51	9	29	8
employer	Percent	29.9%	35.5%	44.1%	42.2%	36.5%	48.5%	22.3%	30.3%	28.7%	35.0%
	Number	408	141	124	35	74	16	148	54	62	36
employer under contract	Percent	5.4%	4.5%	3.6%	4.8%	3.9%	0.0%	7.5%	6.7%	2.3%	1.9%
	Number	73	18	10	4	8	0	50	12	5	2
my musicians' union (specify union)	Percent	7.0%	4.5%	2.1%	1.2%	3.5%	0.0%	11.6%	9.0%	2.8%	1.0%
	Number	96	18	6	1	7	0	77	16	6	1
mate's union or employer	Percent	8.9%	10.8%	8.5%	13.3%	7.9%	9.1%	9.3%	9.6%	8.8%	11.7%
	Number	121	43	24	11	16	3	62	17	19	12
private company	Percent	2.6%	1.5%	1.8%	2.4%	7.4%	0.0%	1.7%	1.7%	1.9%	1.0%
	Number	35	6	5	2	15	0	11	3	4	1
arts/arts service organization (specify organization)	Percent	1.5%	1.0%	0.4%	2.4%	3.0%	0.0%	2.0%	1.1%	0.0%	0.0%
	Number	20	4	1	2	6	0	13	2	0	0
other	Percent	8.5%	7.8%	8.5%	9.6%	12.3%	3.0%	8.3%	8.4%	5.6%	6.8%
	Number	116	31	24	8	25	1	55	15	12	7
total # of respondents who answered this question		1364	397	281	83	203	33	664	178	216	103

What percentage do they pay?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
1 self											
	mean	62.6	60.0	51.6	50.5	60.9	70.9	65.0	54.7	70.2	74.0
	median	80.0	50.0	30.0	40.0	50.0	100.0	100.0	50.0	100.0	100.0
	std. dev.	39.1	40.6	40.9	41.1	37.2	41.9	38.4	40.4	38.4	36.9
	mode	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
	valid cases	694.0	177.0	129.0	37.0	121.0	14.0	337.0	81.0	107.0	45.0
	missing	670.0	220.0	152.0	46.0	82.0	19.0	327.0	97.0	109.0	58.0
2 mate											
	mean	50.6	35.8	41.6	29.3	52.9	50.0	56.5	21.3	46.4	55.6
	median	50.0	20.0	20.0	10.0	50.0	50.0	50.0	20.0	50.0	50.0
	std. dev.	37.7	33.1	41.0	40.6	37.6	0.0	38.9	17.5	31.8	34.0
	mode 1	100.0	20.0	100.0	2.0	50.0	50.0	100.0	20.0	50.0	20.0
	mode 2	--	--	--	5.0	100.0	--	--	--	--	50.0
	mode 3	--	--	--	20.0	--	--	--	--	--	100.0
	mode 4	--	--	--	100.0	--	--	--	--	--	--
	valid cases	134.0	28.0	26.0	9.0	28.0	2.0	51.0	9.0	29.0	8.0
	missing	1230.0	369.0	255.0	74.0	175.0	31.0	613.0	169.0	187.0	95.0
3 employer											

	mean	82.6	88.5	85.7	80.8	74.2	94.3	80.4	88.6	91.8	93.2
	median	100.0	100.0	99.5	100.0	82.5	100.0	100.0	100.0	100.0	100.0
	std. dev.	26.1	21.5	22.7	28.3	29.4	13.1	28.1	21.1	19.4	14.8
	mode	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
	valid cases	408.0	141.0	124.0	35.0	74.0	16.0	148.0	54.0	62.0	36.0
	missing	956.0	256.0	157.0	48.0	129.0	17.0	516.0	124.0	154.0	67.0
4 employer under contract											
	mean	62.9	74.7	60.3	73.5	28.8	--	66.1	70.8	90.0	100.0
	median	80.0	97.5	80.0	96.0	2.0	--	80.0	86.5	100.0	100.0
	std. dev.	38.7	35.5	42.7	47.7	38.6	--	36.5	34.6	22.4	0.0
	mode	100.0	100.0	100.0	--	2.0	--	100.0	100.0	100.0	100.0
	valid cases	73.0	18.0	10.0	4.0	8.0	--	50.0	12.0	5.0	2.0
	missing	1291.0	379.0	271.0	79.0	195.0	33.0	614.0	166.0	211.0	101.0
5 my musicians' union (specify union)											
	mean	61.7	81.9	24.0	2.0	30.0	--	65.4	85.8	89.2	100.0
	median	80.0	92.5	15.0	2.0	2.0	--	80.0	92.5	95.0	100.0
	std. dev.	36.6	30.2	26.7	--	47.8	--	34.0	24.0	13.6	--
	mode	100.0	100.0	2.0	2.0	2.0	--	80.0	100.0	100.0	100.0
	valid cases	96.0	18.0	6.0	1.0	7.0	--	77.0	16.0	6.0	1.0
	missing	1268.0	379.0	275.0	82.0	196.0	33.0	587.0	162.0	210.0	102.0
6 mate's union or employer											
	mean	75.4	88.8	84.7	86.1	54.9	100.0	73.4	86.6	87.4	91.7
	median	90.0	100.0	100.0	100.0	65.0	100.0	90.0	100.0	100.0	100.0
	std. dev.	32.6	22.4	23.6	29.0	40.5	0.0	33.8	25.9	21.8	10.9
	mode	100.0	100.0	100.0	100.0	2.0	100.0	100.0	100.0	100.0	100.0
	valid cases	121.0	43.0	24.0	11.0	16.0	3.0	62.0	17.0	19.0	12.0
	missing	1243.0	354.0	257.0	72.0	187.0	30.0	602.0	161.0	197.0	91.0
7 private company											
	mean	48.5	45.7	64.0	31.0	48.7	--	29.9	37.3	79.8	100.0
	median	50.0	40.0	98.0	31.0	40.0	--	2.0	20.0	85.0	100.0
	std. dev.	42.5	43.8	48.8	41.0	43.3	--	39.0	46.5	21.3	--
	mode	2.0	2.0	100.0	--	2.0	--	2.0	--	--	100.0
	valid cases	35.0	6.0	5.0	2.0	15.0	--	11.0	3.0	4.0	1.0
	missing	1329.0	391.0	276.0	81.0	188.0	33.0	653.0	175.0	212.0	102.0
8 arts/arts service organization (specify organization)											
	mean	31.1	48.5	2.0	46.0	18.3	--	39.2	51.0	--	--
	median	2.0	46.0	2.0	46.0	2.0	--	2.0	51.0	--	--
	std. dev.	44.4	53.8	--	62.2	40.0	--	47.2	69.3	--	--
	mode	2.0	2.0	2.0	--	2.0	--	2.0	--	--	--
	valid cases	20.0	4.0	1.0	2.0	6.0	--	13.0	2.0	--	--
	missing	1344.0	393.0	280.0	81.0	197.0	33.0	651.0	176.0	216.0	103.0
9 other											
	mean	69.2	73.6	63.8	71.5	56.5	1.0	72.1	75.1	93.3	83.0
	median	92.5	100.0	90.0	95.0	75.0	1.0	100.0	85.0	100.0	100.0
	std. dev.	40.0	38.3	43.1	40.0	44.7	--	38.5	36.4	8.9	36.9

	mode	100.0	100.0	100.0	100.0	100.0	1.0	100.0	100.0	100.0	100.0
	valid cases	116.0	31.0	24.0	8.0	25.0	1.0	55.0	15.0	12.0	7.0
	missing	1248.0	366.0	257.0	75.0	178.0	32.0	609.0	163.0	204.0	96.0

Do you have life insurance?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
yes	Percent	63.1%	59.6%	80.3%	81.2%	69.4%	52.8%	57.4%	55.6%	52.3%	52.3%
	Number	967	255	245	69	172	19	426	109	124	58
No	Percent	35.8%	39.5%	19.0%	18.8%	30.2%	47.2%	41.1%	43.9%	46.4%	45.1%
	Number	548	169	58	16	75	17	305	86	110	50
Missing		17	4	2	0	1	0	11	1	3	3
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

How was this insurance obtained?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
self	Percent	68.5%	61.2%	54.3%	55.1%	68.6%	63.2%	77.7%	67.0%	64.5%	56.9%
	Number	662	156	133	38	118	12	331	73	80	33
Mate	Percent	7.6%	6.7%	6.1%	5.8%	10.5%	0.0%	5.9%	8.3%	12.1%	6.9%
	Number	73	17	15	4	18	0	25	9	15	4
Employer	Percent	21.5%	30.2%	38.4%	36.2%	22.1%	31.6%	10.8%	28.4%	24.2%	25.9%
	Number	208	77	94	25	38	6	46	31	30	15
my musicians' union	Percent	17.2%	15.7%	34.7%	20.3%	9.9%	10.5%	10.1%	11.9%	16.9%	19.0%
	Number	166	40	85	14	17	2	43	13	21	11
mate's union or employer	Percent	2.4%	2.4%	3.3%	0.0%	3.5%	0.0%	1.4%	3.7%	2.4%	3.5%
	Number	23	6	8	0	6	0	6	4	3	2
private company	Percent	15.5%	12.6%	17.1%	20.3%	14.5%	15.8%	15.0%	10.1%	15.3%	6.9%
	Number	150	32	42	14	25	3	64	11	19	4
total # of respondents who answered this question		967	255	245	69	172	19	426	109	124	58

Who pays for this coverage?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
self	Percent	80.4%	71.4%	71.8%	75.4%	81.4%	79.0%	85.2%	75.2%	79.0%	56.9%
	Number	777	182	176	52	140	15	363	82	98	33
Mate	Percent	10.0%	11.0%	10.2%	7.3%	12.8%	5.3%	7.5%	12.8%	14.5%	13.8%
	Number	97	28	25	5	22	1	32	14	18	8
Employer	Percent	19.1%	29.4%	33.1%	34.8%	19.8%	21.1%	10.1%	30.3%	21.8%	24.1%
	Number	185	75	81	24	34	4	43	33	27	14
my musicians' union	Percent	13.0%	11.4%	27.4%	15.9%	8.7%	5.3%	7.0%	7.3%	11.3%	15.5%
	Number	126	29	67	11	15	1	30	8	14	9
Mate's union or employer	Percent	1.1%	1.2%	2.0%	0.0%	1.2%	0.0%	0.5%	1.8%	1.6%	1.7%
	Number	11	3	5	0	2	0	2	2	2	1

private company	Percent	1.1%	0.8%	1.6%	0.0%	0.6%	0.0%	0.7%	0.9%	2.4%	1.7%
	Number	11	2	4	0	1	0	3	1	3	1
arts/arts service organization	Percent	0.4%	0.4%	1.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.8%	1.7%
	Number	4	1	3	0	0	0	0	0	1	1
Other	Percent	2.8%	1.2%	2.0%	1.5%	2.3%	0.0%	3.3%	0.9%	3.2%	1.7%
	Number	27	3	5	1	4	0	14	1	4	1
total # of respondents who answered this question		967	255	245	69	172	19	426	109	124	58

Do you have at least one retirement plan?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Yes	Percent	77.3%	79.2%	76.1%	74.1%	77.8%	72.2%	76.0%	81.1%	82.3%	82.0%
	Number	1184	339	232	63	193	26	564	159	195	91
No	Percent	21.8%	19.9%	23.0%	25.9%	22.2%	25.0%	22.6%	17.9%	17.3%	17.1%
	Number	334	85	70	22	55	9	168	35	41	19
Missing		14	4	3	0	0	1	10	2	1	1
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If yes, how was the retirement plan obtained?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Self	Percent	52.6%	50.4%	41.8%	47.6%	48.2%	42.3%	59.8%	52.2%	49.2%	51.7%
	Number	623	171	97	30	93	11	337	83	96	47
Employer	Percent	36.7%	47.8%	61.6%	60.3%	44.0%	50.0%	22.0%	41.5%	42.6%	49.5%
	Number	435	162	143	38	85	13	124	66	83	45
my musicians' union	Percent	36.3%	32.7%	18.1%	22.2%	37.8%	34.6%	43.3%	38.4%	36.4%	29.7%
	Number	430	111	42	14	73	9	244	61	71	27
arts/arts service organization (specify organization)	Percent	2.4%	0.6%	1.3%	0.0%	2.1%	0.0%	2.7%	1.3%	3.1%	0.0%
	Number	28	2	3	0	4	0	15	2	6	0
Other	Percent	8.5%	8.0%	10.3%	6.4%	4.2%	3.9%	8.2%	9.4%	11.3%	7.7%
	Number	100	27	24	4	8	1	46	15	22	7
total # of respondents who answered this question		1184	339	232	63	193	26	564	159	195	91

Who pays for this retirement plan?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Self	Percent	72.1%	69.0%	69.4%	68.3%	75.7%	73.1%	72.2%	69.8%	71.8%	67.0%
	Number	854	234	161	43	146	19	407	111	140	61
Mate	Percent	5.4%	7.1%	6.5%	1.6%	2.6%	0.0%	4.3%	8.2%	10.3%	11.0%
	Number	64	24	15	1	5	0	24	13	20	10
Employer	Percent	44.2%	50.7%	57.3%	65.1%	46.1%	46.2%	36.9%	47.2%	47.7%	48.4%
	Number	523	172	133	41	89	12	208	75	93	44
my musicians' union	Percent	22.6%	20.1%	11.6%	15.9%	27.5%	23.1%	25.9%	22.0%	21.5%	18.7%

	Number	268	68	27	10	53	6	146	35	42	17
arts service organization (specify organization)	Percent	1.0%	0.3%	0.9%	0.0%	0.0%	3.9%	1.8%	0.0%	0.0%	0.0%
	Number	12	1	2	0	0	1	10	0	0	0
Other	Percent	4.0%	2.4%	5.6%	1.6%	3.6%	3.9%	3.4%	3.8%	4.1%	0.0%
	Number	47	8	13	1	7	1	19	6	8	0
total # of respondents who answered this question		1184	339	232	63	193	26	564	159	195	91

Critical Review and Satisfaction

Through what venue did your first professional recognition occur?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
award or honor	Percent	3.1%	6.1%	3.6%	5.9%	4.0%	11.1%	2.4%	6.1%	3.4%	4.5%
	Number	47	26	11	5	10	4	18	12	8	5
feature article	Percent	2.8%	1.6%	2.6%	1.2%	4.0%	0.0%	2.7%	1.5%	2.1%	2.7%
	Number	43	7	8	1	10	0	20	3	5	3
first paid job	Percent	34.5%	37.2%	34.4%	38.8%	32.7%	41.7%	34.6%	34.2%	36.3%	39.6%
	Number	529	159	105	33	81	15	257	67	86	44
Grant	Percent	0.9%	0.2%	0.3%	0.0%	0.0%	0.0%	1.2%	0.5%	1.7%	0.0%
	Number	14	1	1	0	0	0	9	1	4	0
job with a known band	Percent	16.3%	8.4%	15.7%	8.2%	20.6%	11.1%	15.0%	7.1%	16.5%	9.9%
	Number	249	36	48	7	51	4	111	14	39	11
played with a major artist	Percent	8.8%	3.7%	7.2%	2.4%	3.6%	2.8%	11.9%	5.1%	6.8%	2.7%
	Number	135	16	22	2	9	1	88	10	16	3
winning a competition	Percent	3.3%	8.6%	3.9%	14.1%	3.6%	5.6%	2.3%	8.7%	5.1%	5.4%
	Number	50	37	12	12	9	2	17	17	12	6
other (please specify)	Percent	26.2%	29.0%	28.9%	28.2%	27.0%	25.0%	25.6%	29.6%	24.1%	29.7%
	Number	402	124	88	24	67	9	190	58	57	33
Missing		63	22	10	1	11	1	32	14	10	6
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Has your talent been recognized:

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Locally	Percent	93.4%	90.0%	92.5%	91.8%	94.0%	80.6%	94.1%	90.3%	92.0%	91.0%
	Number	1431	385	282	78	233	29	698	177	218	101
Nationally	Percent	58.4%	43.7%	41.0%	41.2%	52.4%	27.8%	72.0%	53.1%	44.3%	34.2%
	Number	894	187	125	35	130	10	534	104	105	38
Internationally	Percent	50.7%	34.6%	29.2%	27.1%	44.8%	13.9%	65.5%	42.9%	38.0%	32.4%
	Number	776	148	89	23	111	5	486	84	90	36
talent not recognized	Percent	2.2%	3.3%	3.9%	2.4%	2.8%	13.9%	1.4%	2.6%	1.7%	1.8%
	Number	33	14	12	2	7	5	10	5	4	2
other (please specify)	Percent	1.5%	1.4%	1.3%	0.0%	3.2%	0.0%	0.8%	2.6%	2.1%	0.9%
	Number	23	6	4	0	8	0	6	5	5	1
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

How satisfied are you with your music at this point?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
very satisfied	Percent	32.8%	35.8%	34.1%	38.8%	32.7%	30.6%	33.2%	35.7%	30.0%	35.1%
	Number	502	153	104	33	81	11	246	70	71	39
Satisfied	Percent	52.0%	51.2%	50.8%	50.6%	52.4%	52.8%	51.9%	51.0%	53.6%	51.4%
	Number	797	219	155	43	130	19	385	100	127	57
Dissatisfied	Percent	10.6%	9.8%	10.2%	8.2%	10.9%	16.7%	10.1%	8.7%	12.7%	10.8%
	Number	163	42	31	7	27	6	75	17	30	12
Very dissatisfied	Percent	1.6%	1.6%	2.0%	1.2%	0.8%	0.0%	1.4%	1.5%	2.5%	2.7%
	Number	24	7	6	1	2	0	10	3	6	3
Missing		46	7	9	1	8	0	26	6	3	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Income

Have you applied for a grant or fellowship as a jazz or aspiring musician?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Yes	Percent	16.5%	2.1%	7.2%	1.2%	13.3%	2.8%	24.7%	3.1%	5.9%	0.9%
	Number	252	9	22	1	33	1	183	6	14	1
No	Percent	83.2%	97.4%	92.5%	98.8%	85.9%	97.2%	75.1%	95.9%	94.1%	99.1%
	Number	1275	417	282	84	213	35	557	188	223	110
Missing		5	2	1	0	2	0	2	2	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

How much did you receive in 2000 before taxes in each of the following areas?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
music-related grants											
A $0- $5,000	Percent	93.0%	93.7%	92.8%	94.1%	91.9%	88.9%	93.1%	92.4%	93.7%	97.3%
	Number	1424	401	283	80	228	32	691	181	222	108
B $5,001- $10,000	Percent	3.6%	3.7%	3.0%	3.5%	4.4%	8.3%	3.4%	3.6%	4.2%	2.7%
	Number	55	16	9	3	11	3	25	7	10	3
C $10,001- $25,000	Percent	0.7%	0.9%	0.7%	1.2%	0.4%	0.0%	0.8%	1.5%	0.8%	0.0%
	Number	11	4	2	1	1	0	6	3	2	0
D $25,001- $50,000	Percent	0.3%	0.2%	0.0%	0.0%	0.0%	0.0%	0.5%	0.5%	0.0%	0.0%
	Number	4	1	0	0	0	0	4	1	0	0
E $50,001- $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
f over $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
	mean	2,888	2,915	2,755	2,857	2,792	2,929	2,989	3,099	2,842	2,635

	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
music-related fellowships											
A $0- $5,000	Percent	94.2%	94.9%	93.8%	94.1%	93.6%	88.9%	94.5%	94.9%	94.5%	97.3%
	Number	1443	406	286	80	232	32	701	186	224	108
B $5,001- $10,000	Percent	3.1%	3.7%	3.3%	4.7%	3.2%	8.3%	2.7%	3.1%	4.2%	2.7%
	Number	48	16	10	4	8	3	20	6	10	3
c $10,001- $25,000	Percent	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.1%	0.0%	0.0%	0.0%
	Number	1	0	0	0	0	0	1	0	0	0
d $25,001- $50,000	Percent	0.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.5%	0.0%	0.0%	0.0%
	Number	4	0	0	0	0	0	4	0	0	0
e $50,001- $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
f over $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
	mean	2,764	2,689	2,668	2,738	2,667	2,929	2,851	2,656	2,714	2,635
	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
Music royalties/residuals											
A $0- $5,000	Percent	84.7%	88.1%	91.8%	92.9%	92.3%	86.1%	77.1%	83.2%	91.1%	93.7%
	Number	1297	377	280	79	229	31	572	163	216	104
b $5,001- $10,000	Percent	4.7%	6.5%	2.6%	2.4%	1.6%	11.1%	6.7%	9.7%	4.2%	2.7%
	Number	72	28	8	2	4	4	50	19	10	3
c $10,001- $25,000	Percent	3.4%	0.5%	1.0%	0.0%	1.2%	0.0%	5.5%	1.0%	2.1%	0.0%
	Number	52	2	3	0	3	0	41	2	5	0
d $25,001- $50,000	Percent	1.0%	0.5%	1.0%	0.0%	0.0%	0.0%	1.8%	0.5%	0.0%	0.9%
	Number	16	2	3	0	0	0	13	1	0	1
e $50,001- $75,000	Percent	0.2%	0.7%	0.0%	1.2%	0.0%	0.0%	0.4%	0.5%	0.0%	0.9%
	Number	3	3	0	1	0	0	3	1	0	1
f over $75,000	Percent	0.9%	0.5%	0.0%	0.0%	0.0%	0.0%	1.8%	1.0%	0.4%	0.0%
	Number	14	2	0	0	0	0	13	2	1	0
	mean	4,491	3,865	3,146	3,354	2,775	3,071	6,030	4,442	3,351	3,509
	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
public assistance (welfare)											
A $0- $5,000	Percent	94.9%	96.3%	95.1%	95.3%	95.6%	88.9%	95.0%	97.5%	93.7%	97.3%
	Number	1454	412	290	81	237	32	705	191	222	108
b $5,001- $10,000	Percent	2.6%	2.8%	2.0%	3.5%	1.6%	8.3%	2.3%	1.5%	5.1%	2.7%
	Number	39	12	6	3	4	3	17	3	12	3
c $10,001- $25,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
d $25,001- $50,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
e $50,001- $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
f over $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
	mean	2,631	2,642	2,601	2,679	2,583	2,929	2,618	2,577	2,756	2,635

	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
Unemployment benefits											
A $0- $5,000	Percent	94.5%	94.9%	94.4%	95.3%	94.4%	91.7%	94.6%	94.9%	94.1%	95.5%
	Number	1447	406	288	81	234	33	702	186	223	106
b $5,001- $10,000	Percent	2.9%	4.0%	2.6%	3.5%	2.0%	8.3%	2.7%	3.6%	4.6%	3.6%
	Number	44	17	8	3	5	3	20	7	11	4
c $10,001- $25,000	Percent	0.1%	0.2%	0.0%	0.0%	0.4%	0.0%	0.0%	0.5%	0.0%	0.0%
	Number	1	1	0	0	1	0	0	1	0	0
d $25,001- $50,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
e $50,001- $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
f over $75,000	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0
	mean	2,658	2,736	2,635	2,679	2,667	2,917	2,639	2,758	2,735	2,682
	median	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
Missing											
total # of respondents who answered this question **(including refusals & don't knows)**		1532	428	305	85	248	36	742	196	237	111

If you received grants or fellowships as a jazz or aspiring musician, from what sources did you receive them?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Never received	Percent	81.8%	91.4%	87.2%	90.6%	81.1%	88.9%	78.3%	93.9%	86.5%	88.3%
	Number	1253	391	266	77	201	32	581	184	205	98
	missing	11	1	0	0	0	0	5	0	0	0
	# respondents	1532	428	36	7	44	4	742	196	237	111
National Endowment for the Arts	Percent	36.2%	8.3%	11.1%	0.0%	22.7%	0.0%	50.0%	16.7%	15.6%	7.7%
	Number	97	3	4	0	10	0	78	2	5	1
other federal agency (specify agency)	Percent	5.2%	2.8%	11.1%	0.0%	6.8%	0.0%	3.9%	0.0%	3.1%	7.7%
	Number	14	1	4	0	3	0	6	0	1	1
regional agency (specify agency)	Percent	6.3%	0.0%	8.3%	0.0%	4.6%	0.0%	6.4%	0.0%	6.3%	0.0%
	Number	17	0	3	0	2	0	10	0	2	0
state agency (specify agency)	Percent	12.3%	8.3%	8.3%	0.0%	15.9%	0.0%	14.1%	16.7%	3.1%	7.7%
	Number	33	3	3	0	7	0	22	2	1	1
local agency (specify agency)	Percent	8.2%	5.6%	8.3%	14.3%	11.4%	0.0%	8.3%	8.3%	3.1%	0.0%
	Number	22	2	3	1	5	0	13	1	1	0
foundation (specify foundation)	Percent	13.8%	13.9%	0.0%	0.0%	11.4%	0.0%	17.3%	41.7%	15.6%	0.0%
	Number	37	5	0	0	5	0	27	5	5	0
educational institution (specify institution)	Percent	9.7%	8.3%	13.9%	0.0%	11.4%	25.0%	9.0%	8.3%	6.3%	7.7%
	Number	26	3	5	0	5	1	14	1	2	1
corporate sponsor (specify sponsor)	Percent	1.5%	0.0%	2.8%	0.0%	0.0%	0.0%	1.3%	0.0%	3.1%	0.0%
	Number	4	0	1	0	0	0	2	0	1	0

Other	Percent	11.2%	2.8%	8.3%	0.0%	11.4%	0.0%	12.2%	0.0%	9.4%	7.7%
	Number	30	1	3	0	5	0	19	0	3	1
total # of respondents who answered this question		268	36	36	7	44	4	156	12	32	13

I am going to read a list of income ranges. Please let me know when I get to the category that describes your total income from work as a musician from all sources for 2000 before taxes.

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
$0- $500	Percent	7.5%	8.4%	15.4%	12.9%	8.9%	5.6%	3.2%	8.7%	9.3%	5.4%
	Number	115	36	47	11	22	2	24	17	22	6
$501- $3000	Percent	8.4%	9.6%	14.1%	11.8%	14.1%	13.9%	3.2%	5.6%	11.0%	13.5%
	Number	128	41	43	10	35	5	24	11	26	15
$3001- $7000	Percent	6.5%	8.4%	12.8%	9.4%	8.5%	13.9%	2.6%	6.1%	8.4%	9.9%
	Number	99	36	39	8	21	5	19	12	20	11
$7001- $12,000	Percent	6.6%	7.0%	10.2%	10.6%	7.3%	16.7%	4.3%	4.1%	8.4%	6.3%
	Number	101	30	31	9	18	6	32	8	20	7
$12,001- $20,000	Percent	10.2%	6.8%	11.2%	8.2%	13.3%	8.3%	8.6%	5.6%	10.6%	7.2%
	Number	156	29	34	7	33	3	64	11	25	8
$20,001- $40,000	Percent	22.2%	18.7%	15.4%	21.2%	23.8%	33.3%	25.6%	11.7%	18.6%	24.3%
	Number	340	80	47	18	59	12	190	23	44	27
$40,001- $60,000	Percent	13.1%	10.8%	3.0%	2.4%	10.1%	0.0%	17.7%	16.8%	14.8%	9.9%
	Number	200	46	9	2	25	0	131	33	35	11
$60,001- $80,000	Percent	5.9%	7.5%	2.0%	4.7%	1.6%	2.8%	8.8%	8.7%	6.3%	9.0%
	Number	90	32	6	4	4	1	65	17	15	10
$80,001- $100,000	Percent	3.9%	6.5%	4.9%	8.2%	0.0%	0.0%	4.7%	10.2%	3.8%	0.9%
	Number	59	28	15	7	0	0	35	20	9	1
more than $100,000	Percent	7.0%	9.6%	2.0%	5.9%	1.6%	2.8%	11.9%	11.7%	3.8%	10.8%
	Number	107	41	6	5	4	1	88	23	9	12
Mean	dollars	33,487	36,516	19,316	28,491	20,683	19,122	44,972	45,518	29,205	33,586
Median	dollars	30,000	30,000	9,500	16,000	16,000	9,500	30,000	50,000	16,000	30,000
Missing		137	29	28	4	27	1	70	21	12	3
total # of respondents who answered this question		1395	399	277	81	221	35	672	175	225	108

Did this money cover your music-related costs in 2000?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Yes	Percent	84.6%	84.6%	79.0%	80.0%	87.1%	88.9%	87.2%	86.2%	81.0%	83.8%
	Number	1296	362	241	68	216	32	647	169	192	93
No	Percent	12.0%	13.1%	16.4%	18.8%	9.7%	11.1%	9.6%	10.7%	16.5%	13.5%
	Number	184	56	50	16	24	4	71	21	39	15
Missing		52	10	14	1	8	0	24	6	6	3
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

What percentage of this income came from your work as a jazz musician in 2000?

	Total		Detroit		New Orleans		New York		San Francisco	
	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Mean	43.9	6.0	35.3	5.1	57.0	18.3	44.6	4.2	39.0	5.6
Median	30	0	10	0	75	0	30	0	25	0
std. dev.	42.2	23.0	40.2	20.9	43.4	37.5	42.1	19.7	40.5	22.9
Mode	100	0	0	0	100	0	100	0	0	0
valid cases	1440	416	284	83	230	36	697	188	229	109
Missing	92	12	21	2	18	0	45	8	8	2

I am going to read a list of income ranges. Please let me know when I get to the category that describes your total income as an individual from all sources in 2000 before taxes including your work as a musician.

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
$0- $500	Percent	0.9%	1.9%	1.0%	3.5%	0.8%	2.8%	0.7%	1.5%	1.3%	0.9%
	Number	13	8	3	3	2	1	5	3	3	1
$501- $3000	Percent	1.1%	1.9%	2.3%	2.4%	0.8%	0.0%	0.7%	1.5%	1.3%	2.7%
	Number	17	8	7	2	2	0	5	3	3	3
$3001- $7000	Percent	1.1%	2.1%	2.3%	3.5%	2.0%	2.8%	0.3%	1.5%	1.3%	1.8%
	Number	17	9	7	3	5	1	2	3	3	2
$7001- $12,000	Percent	2.4%	4.0%	3.9%	3.5%	4.0%	11.1%	1.6%	3.1%	0.8%	3.6%
	Number	36	17	12	3	10	4	12	6	2	4
$12,001- $20,000	Percent	7.1%	6.1%	7.2%	7.1%	11.3%	11.1%	4.6%	5.1%	10.6%	5.4%
	Number	109	26	22	6	28	4	34	10	25	6
$20,001- $40,000	Percent	27.1%	24.5%	26.2%	29.4%	35.5%	50.0%	24.4%	15.8%	27.9%	27.9%
	Number	415	105	80	25	88	18	181	31	66	31
$40,001- $60,000	Percent	19.8%	17.8%	16.4%	14.1%	17.3%	8.3%	20.6%	18.4%	24.5%	22.5%
	Number	304	76	50	12	43	3	153	36	58	25
$60,001- $80,000	Percent	11.5%	11.2%	12.5%	10.6%	7.3%	5.6%	13.3%	12.2%	8.9%	11.7%
	Number	176	48	38	9	18	2	99	24	21	13
$80,001- $100,000	Percent	6.4%	9.4%	8.9%	9.4%	1.2%	0.0%	7.0%	13.8%	6.8%	4.5%
	Number	98	40	27	8	3	0	52	27	16	5
More than $100,000	Percent	10.5%	12.4%	6.9%	9.4%	5.7%	2.8%	14.2%	13.8%	8.9%	15.3%
	Number	161	53	21	8	14	1	105	27	21	17
Mean	dollars	49,847	50,894	47,206	46,123	38,930	30,508	55,352	57,518	47,386	50,370
Median	dollars	50,000	50,000	50,000	30,000	30,000	30,000	50,000	50,000	50,000	50,000
Missing		186	38	38	6	35	2	94	26	19	4
total # of respondents who answered this question		1346	390	267	79	213	34	648	170	218	107

I am going to read a list of income ranges. Please let me know when I get to the category that describes your total household gross income in 2000 before taxes.

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
$0- $500	Percent	0.5%	0.9%	1.0%	1.2%	0.0%	2.8%	0.5%	1.0%	0.4%	0.0%
	Number	8	4	3	1	0	1	4	2	1	0
$501- $3000	Percent	0.6%	0.7%	1.0%	1.2%	0.0%	0.0%	0.5%	0.5%	0.8%	0.9%
	Number	9	3	3	1	0	0	4	1	2	1
$3001- $7000	Percent	0.7%	0.0%	1.3%	0.0%	2.0%	0.0%	0.1%	0.0%	0.4%	0.0%
	Number	11	0	4	0	5	0	1	0	1	0
$7001- $12,000	Percent	1.9%	0.5%	3.0%	1.2%	3.2%	2.8%	1.5%	0.0%	0.4%	0.0%
	Number	29	2	9	1	8	1	11	0	1	0
$12,001- $20,000	Percent	3.9%	3.5%	4.6%	5.9%	6.9%	5.6%	2.6%	3.6%	4.2%	0.9%
	Number	60	15	14	5	17	2	19	7	10	1
$20,001- $40,000	Percent	17.2%	13.1%	18.7%	14.1%	24.6%	30.6%	13.3%	7.7%	19.8%	16.2%
	Number	264	56	57	12	61	11	99	15	47	18
$40,001- $60,000	Percent	15.0%	13.8%	14.8%	9.4%	16.9%	16.7%	14.4%	11.2%	15.2%	20.7%
	Number	230	59	45	8	42	6	107	22	36	23
$60,001- $80,000	Percent	13.9%	12.2%	11.5%	16.5%	12.9%	16.7%	15.1%	9.2%	14.4%	12.6%
	Number	213	52	35	14	32	6	112	18	34	14
$80,001- $100,000	Percent	10.3%	12.4%	10.2%	10.6%	8.1%	2.8%	10.4%	13.8%	12.2%	14.4%
	Number	157	53	31	9	20	1	77	27	29	16
more than $100,000	Percent	22.4%	30.8%	18.7%	25.9%	9.3%	13.9%	28.0%	37.8%	23.2%	27.9%
	Number	343	132	57	22	23	5	208	74	55	31
Mean	dollars	63,496	70,493	59,053	66,322	51,169	50,963	69,021	76,833	64,252	69,498
Median	dollars	70,000	70,000	50,000	70,000	50,000	50,000	70,000	90,000	70,000	70,000
Missing		208	52	47	12	40	3	100	30	21	7
total # of respondents who answered this question		1324	376	258	73	208	33	642	166	216	104

What is the number of dependents you and your household are responsible for (include yourself as 1)?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
1 self only	Percent	46.0%	49.5%	40.0%	48.2%	39.5%	52.8%	47.8%	50.0%	54.4%	48.7%
	Number	704	212	122	41	98	19	355	98	129	54
2	Percent	29.0%	25.5%	35.4%	23.5%	30.7%	33.3%	27.6%	24.5%	23.2%	26.1%
	Number	444	109	108	20	76	12	205	48	55	29
3-4	Percent	20.5%	20.3%	20.7%	23.5%	23.0%	13.9%	20.1%	20.4%	19.0%	19.8%
	Number	314	87	63	20	57	5	149	40	45	22
5-7	Percent	3.1%	4.0%	2.3%	3.5%	5.2%	0.0%	2.8%	4.6%	3.0%	4.5%
	Number	48	17	7	3	13	0	21	9	7	5
8-10	Percent	0.3%	0.2%	0.7%	0.0%	0.4%	0.0%	0.1%	0.5%	0.0%	0.0%
	Number	4	1	2	0	1	0	1	1	0	0
more than 10	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0	0	0	0	0	0	0

Mean		1.8	1.8	1.9	1.8	2.0	1.6	1.8	1.8	1.7	1.8
Median		2.0	2.0	2.0	2.0	2.0	1.0	2.0	1.5	1.0	2.0
Missing		18	2	3	1	3	0	11	0	1	1
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

What is your current marital status?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Single, never married	Percent	20.1%	23.4%	14.4%	12.9%	16.1%	25.0%	22.9%	24.5%	22.8%	28.8%
	Number	308	100	44	11	40	9	170	48	54	32
living with significant other	Percent	1.9%	3.0%	1.0%	3.5%	2.0%	0.0%	2.3%	4.1%	1.7%	1.8%
	Number	29	13	3	3	5	0	17	8	4	2
married	Percent	62.1%	60.1%	69.5%	68.2%	62.5%	61.1%	60.0%	58.2%	59.1%	56.8%
	Number	952	257	212	58	155	22	445	114	140	63
separated	Percent	1.4%	1.4%	1.0%	0.0%	1.2%	0.0%	1.8%	2.0%	1.3%	1.8%
	Number	22	6	3	0	3	0	13	4	3	2
divorced	Percent	10.1%	9.1%	8.5%	10.6%	13.7%	8.3%	9.4%	8.2%	10.1%	9.9%
	Number	154	39	26	9	34	3	70	16	24	11
widowed	Percent	3.3%	2.1%	4.9%	2.4%	3.2%	5.6%	2.3%	2.0%	4.6%	0.9%
	Number	51	9	15	2	8	2	17	4	11	1
living with parents and/or siblings	Percent	0.1%	0.2%	0.0%	0.0%	0.4%	0.0%	0.1%	0.5%	0.0%	0.0%
	Number	2	1	0	0	1	0	1	1	0	0
Other	Percent	0.1%	0.0%	0.0%	0.0%	0.4%	0.0%	0.0%	0.0%	0.4%	0.0%
	Number	2	0	0	0	1	0	0	0	1	0
Missing		12	3	2	2	1	0	9	1	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Current Activity

Have you played jazz for money during the last 12 months?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Yes	Percent	76.3%	7.0%	67.9%	8.2%	82.7%	11.1%	79.1%	7.7%	71.7%	3.6%
	Number	1169	30	207	7	205	4	587	15	170	4
No	Percent	23.1%	93.0%	31.5%	91.8%	16.5%	88.9%	20.2%	92.4%	28.3%	96.4%
	Number	354	398	96	78	41	32	150	181	67	107
Missing		9	0	2	0	2	0	5	0	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

If you currently play with a group, how many different groups do you play with?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
none, play solo only	Percent	14.6%	16.6%	17.4%	11.8%	9.7%	13.9%	15.1%	21.4%	14.8%	12.6%
	Number	224	71	53	10	24	5	112	42	35	14
One	Percent	12.5%	19.4%	14.4%	21.2%	17.3%	25.0%	10.2%	16.8%	12.2%	20.7%
	Number	192	83	44	18	43	9	76	33	29	23
Two	Percent	9.7%	12.2%	11.2%	12.9%	10.9%	27.8%	7.8%	9.2%	12.2%	11.7%
	Number	148	52	34	11	27	10	58	18	29	13
Three	Percent	11.2%	11.9%	14.4%	12.9%	13.7%	13.9%	9.0%	9.7%	11.0%	14.4%
	Number	171	51	44	11	34	5	67	19	26	16
Four	Percent	8.4%	6.8%	6.9%	10.6%	7.3%	8.3%	8.0%	4.6%	12.7%	7.2%
	Number	128	29	21	9	18	3	59	9	30	8
more than four	Percent	40.7%	30.1%	33.4%	27.1%	38.3%	11.1%	46.0%	34.7%	35.9%	30.6%
	Number	623	129	102	23	95	4	341	68	85	34
Missing		46	13	7	3	7	0	29	7	3	3
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

In your opinion, what are the three most important qualities someone needs to pursue a career in jazz?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 1											
business savvy	Percent	1.2%	1.4%	1.3%	2.4%	2.0%	2.8%	0.8%	1.0%	1.7%	0.9%
	Number	19	6	4	2	5	1	6	2	4	1
connections	Percent	0.4%	0.2%	1.0%	1.2%	0.8%	0.0%	0.0%	0.0%	0.4%	0.0%
	Number	6	1	3	1	2	0	0	0	1	0
curiosity	Percent	0.4%	0.0%	0.7%	0.0%	0.8%	0.0%	0.3%	0.0%	0.0%	0.0%
	Number	6	0	2	0	2	0	2	0	0	0
energy	Percent	0.8%	0.7%	1.0%	2.4%	2.4%	0.0%	0.4%	0.0%	0.0%	0.9%
	Number	12	3	3	2	6	0	3	0	0	1
intelligence	Percent	1.2%	1.2%	1.0%	3.5%	2.4%	2.8%	0.9%	0.5%	0.8%	0.0%
	Number	18	5	3	3	6	1	7	1	2	0
Luck	Percent	0.5%	1.2%	0.7%	3.5%	1.2%	0.0%	0.3%	1.0%	0.0%	0.0%
	Number	7	5	2	3	3	0	2	2	0	0
perception	Percent	0.2%	0.2%	0.3%	0.0%	0.4%	0.0%	0.0%	0.5%	0.4%	0.0%
	Number	3	1	1	0	1	0	0	1	1	0
performing ability	Percent	1.8%	1.6%	1.6%	1.2%	2.8%	2.8%	1.2%	1.0%	2.5%	2.7%
	Number	27	7	5	1	7	1	9	2	6	3
physical stamina	Percent	1.1%	0.7%	1.3%	1.2%	0.4%	5.6%	0.8%	0.0%	2.5%	0.0%
	Number	17	3	4	1	1	2	6	0	6	0
Talent	Percent	23.1%	30.8%	24.6%	24.7%	21.8%	38.9%	23.5%	34.7%	21.5%	26.1%
	Number	354	132	75	21	54	14	174	68	51	29
technique	Percent	1.3%	0.2%	1.6%	0.0%	2.8%	0.0%	0.7%	0.5%	1.3%	0.0%
	Number	20	1	5	0	7	0	5	1	3	0

Other	Percent	67.3%	61.2%	63.9%	57.7%	60.9%	47.2%	70.6%	60.7%	67.9%	69.4%
	Number	1031	262	195	49	151	17	524	119	161	77
Missing		12	2	3	2	3	0	4	0	2	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

In your opinion, what are the three most important qualities someone needs to pursue a career in jazz?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 2											
business savvy	Percent	4.2%	1.6%	3.6%	3.5%	6.1%	2.8%	4.0%	1.5%	3.8%	0.0%
	Number	65	7	11	3	15	1	30	3	9	0
connections	Percent	1.3%	1.2%	0.7%	2.4%	2.4%	0.0%	1.2%	1.0%	1.3%	0.9%
	Number	20	5	2	2	6	0	9	2	3	1
curiosity	Percent	0.8%	0.2%	0.7%	0.0%	0.8%	0.0%	0.7%	0.5%	1.3%	0.0%
	Number	12	1	2	0	2	0	5	1	3	0
energy	Percent	1.3%	1.4%	2.3%	2.4%	1.6%	5.6%	0.5%	1.0%	2.1%	0.0%
	Number	20	6	7	2	4	2	4	2	5	0
intelligence	Percent	1.1%	1.2%	1.3%	3.5%	2.4%	0.0%	0.7%	1.0%	0.8%	0.0%
	Number	17	5	4	3	6	0	5	2	2	0
Luck	Percent	0.7%	1.2%	0.7%	1.2%	1.2%	0.0%	0.4%	1.5%	0.8%	0.9%
	Number	10	5	2	1	3	0	3	3	2	1
perception	Percent	0.5%	0.5%	0.3%	0.0%	0.8%	2.8%	0.3%	0.5%	0.8%	0.0%
	Number	7	2	1	0	2	1	2	1	2	0
performing ability	Percent	2.3%	1.4%	3.3%	2.4%	4.4%	5.6%	1.5%	0.5%	1.3%	0.9%
	Number	35	6	10	2	11	2	11	1	3	1
physical stamina	Percent	2.1%	1.4%	2.0%	3.5%	3.6%	2.8%	1.9%	1.0%	1.3%	0.0%
	Number	32	6	6	3	9	1	14	2	3	0
Talent	Percent	9.9%	14.0%	9.8%	14.1%	9.7%	11.1%	9.7%	14.8%	10.6%	13.5%
	Number	151	60	30	12	24	4	72	29	25	15
technique	Percent	1.4%	1.6%	2.3%	3.5%	1.6%	5.6%	0.4%	0.5%	3.0%	0.9%
	Number	21	7	7	3	4	2	3	1	7	1
Other	Percent	70.6%	71.3%	69.8%	57.7%	60.5%	63.9%	74.9%	73.5%	68.4%	80.2%
	Number	1081	305	213	49	150	23	556	144	162	89
Missing		61	13	10	5	12	0	28	5	11	3
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

In your opinion, what are the three most important qualities someone needs to pursue a career in jazz?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 2											
business savvy	Percent	4.2%	1.6%	3.6%	3.5%	6.1%	2.8%	4.0%	1.5%	3.8%	0.0%
	Number	65	7	11	3	15	1	30	3	9	0
connections	Percent	1.3%	1.2%	0.7%	2.4%	2.4%	0.0%	1.2%	1.0%	1.3%	0.9%
	Number	20	5	2	2	6	0	9	2	3	1

curiosity	Percent	0.8%	0.2%	0.7%	0.0%	0.8%	0.0%	0.7%	0.5%	1.3%	0.0%
	Number	12	1	2	0	2	0	5	1	3	0
energy	Percent	1.3%	1.4%	2.3%	2.4%	1.6%	5.6%	0.5%	1.0%	2.1%	0.0%
	Number	20	6	7	2	4	2	4	2	5	0
intelligence	Percent	1.1%	1.2%	1.3%	3.5%	2.4%	0.0%	0.7%	1.0%	0.8%	0.0%
	Number	17	5	4	3	6	0	5	2	2	0
Luck	Percent	0.7%	1.2%	0.7%	1.2%	1.2%	0.0%	0.4%	1.5%	0.8%	0.9%
	Number	10	5	2	1	3	0	3	3	2	1
perception	Percent	0.5%	0.5%	0.3%	0.0%	0.8%	2.8%	0.3%	0.5%	0.8%	0.0%
	Number	7	2	1	0	2	1	2	1	2	0
performing ability	Percent	2.3%	1.4%	3.3%	2.4%	4.4%	5.6%	1.5%	0.5%	1.3%	0.9%
	Number	35	6	10	2	11	2	11	1	3	1
physical stamina	Percent	2.1%	1.4%	2.0%	3.5%	3.6%	2.8%	1.9%	1.0%	1.3%	0.0%
	Number	32	6	6	3	9	1	14	2	3	0
Talent	Percent	9.9%	14.0%	9.8%	14.1%	9.7%	11.1%	9.7%	14.8%	10.6%	13.5%
	Number	151	60	30	12	24	4	72	29	25	15
technique	Percent	1.4%	1.6%	2.3%	3.5%	1.6%	5.6%	0.4%	0.5%	3.0%	0.9%
	Number	21	7	7	3	4	2	3	1	7	1
Other	Percent	70.6%	71.3%	69.8%	57.7%	60.5%	63.9%	74.9%	73.5%	68.4%	80.2%
	Number	1081	305	213	49	150	23	556	144	162	89
Missing		61	13	10	5	12	0	28	5	11	3
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

What are your three most important goals for the next five years as a musician?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 1											
develop artistic competence	Percent	3.7%	2.3%	3.0%	3.5%	4.0%	5.6%	3.6%	1.0%	4.6%	2.7%
	Number	57	10	9	3	10	2	27	2	11	3
get a record deal	Percent	5.8%	3.3%	4.3%	2.4%	4.8%	5.6%	7.1%	3.1%	4.6%	3.6%
	Number	89	14	13	2	12	2	53	6	11	4
lead my own groups	Percent	1.2%	0.5%	1.0%	0.0%	1.6%	0.0%	1.4%	0.5%	0.8%	0.9%
	Number	19	2	3	0	4	0	10	1	2	1
make a living from my music	Percent	4.5%	3.5%	3.3%	1.2%	7.3%	0.0%	4.0%	5.6%	4.6%	2.7%
	Number	69	15	10	1	18	0	30	11	11	3
make money from my music	Percent	3.3%	3.3%	2.3%	3.5%	7.7%	5.6%	2.2%	2.6%	3.8%	3.6%
	Number	51	14	7	3	19	2	16	5	9	4
Obtain critical reviews	Percent	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.1%	0.0%	0.4%	0.0%
	Number	2	0	0	0	0	0	1	0	1	0
participate in major concerts	Percent	0.9%	1.6%	0.7%	3.5%	0.4%	0.0%	1.1%	1.0%	0.8%	1.8%
	Number	13	7	2	3	1	0	8	2	2	2
play with well-known groups	Percent	0.9%	2.6%	1.0%	4.7%	1.2%	11.1%	0.7%	1.5%	1.3%	0.0%
	Number	14	11	3	4	3	4	5	3	3	0

reach higher level of artistic expression/Achievement	Percent	11.0%	10.8%	11.5%	11.8%	12.5%	13.9%	10.0%	10.2%	11.8%	9.9%
	Number	168	46	35	10	31	5	74	20	28	11
Spend more time on music	Percent	2.0%	2.6%	1.6%	4.7%	3.6%	0.0%	0.9%	2.0%	4.2%	2.7%
	Number	31	11	5	4	9	0	7	4	10	3
Win recognition/award	Percent	1.4%	0.2%	1.0%	0.0%	2.4%	0.0%	1.2%	0.5%	1.3%	0.0%
	Number	21	1	3	0	6	0	9	1	3	0
Other	Percent	62.3%	64.0%	66.9%	54.1%	49.6%	52.8%	65.8%	68.9%	59.1%	66.7%
	Number	955	274	204	46	123	19	488	135	140	74
Missing		43	23	11	9	12	2	14	6	6	6
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

What are your three most important goals for the next five years as a musician?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 2											
develop artistic competence	Percent	3.4%	2.3%	3.9%	2.4%	2.8%	0.0%	3.1%	2.0%	4.2%	3.6%
	Number	52	10	12	2	7	0	23	4	10	4
get a record deal	Percent	3.2%	2.1%	3.9%	2.4%	4.0%	2.8%	3.5%	2.6%	0.4%	0.9%
	Number	49	9	12	2	10	1	26	5	1	1
lead my own groups	Percent	1.3%	0.5%	0.3%	1.2%	3.2%	0.0%	0.8%	0.0%	2.1%	0.9%
	Number	20	2	1	1	8	0	6	0	5	1
make a living from my music	Percent	3.5%	3.0%	2.0%	2.4%	4.8%	11.1%	3.6%	2.6%	3.4%	1.8%
	Number	53	13	6	2	12	4	27	5	8	2
make money from my music	Percent	4.4%	3.3%	3.0%	3.5%	6.1%	0.0%	4.0%	4.1%	5.9%	2.7%
	Number	68	14	9	3	15	0	30	8	14	3
Obtain critical reviews	Percent	0.3%	0.0%	0.7%	0.0%	0.8%	0.0%	0.0%	0.0%	0.0%	0.0%
	Number	4	0	2	0	2	0	0	0	0	0
participate in major concerts	Percent	1.3%	0.7%	0.7%	0.0%	2.8%	0.0%	1.2%	0.5%	0.8%	1.8%
	Number	20	3	2	0	7	0	9	1	2	2
play with well-known groups	Percent	1.4%	1.4%	1.6%	2.4%	0.8%	0.0%	1.2%	1.0%	2.5%	1.8%
	Number	22	6	5	2	2	0	9	2	6	2
Reach higher level of artistic expression/achievement	Percent	7.3%	8.6%	9.5%	9.4%	6.9%	8.3%	6.2%	8.7%	8.4%	8.1%
	Number	112	37	29	8	17	3	46	17	20	9
Spend more time on music	Percent	2.2%	1.4%	3.0%	2.4%	2.4%	5.6%	1.5%	0.5%	3.0%	0.9%
	Number	33	6	9	2	6	2	11	1	7	1
win recognition/award	Percent	1.5%	0.2%	1.6%	0.0%	2.4%	0.0%	1.2%	0.5%	1.3%	0.0%
	Number	23	1	5	0	6	0	9	1	3	0
Other	Percent	59.9%	61.5%	56.7%	50.6%	49.2%	55.6%	64.7%	64.3%	59.9%	66.7%
	Number	917	263	173	43	122	20	480	126	142	74
Missing		159	64	40	20	34	6	66	26	19	12
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

What are your three most important goals for the next five years as a musician?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Choice 3											
develop artistic competence	Percent	1.9%	2.3%	2.0%	2.4%	2.4%	2.8%	1.1%	2.6%	3.8%	1.8%
	Number	29	10	6	2	6	1	8	5	9	2
get a record deal	Percent	2.2%	0.9%	1.0%	0.0%	1.6%	0.0%	2.8%	1.5%	2.5%	0.9%
	Number	34	4	3	0	4	0	21	3	6	1
lead my own groups	Percent	0.8%	0.5%	0.3%	0.0%	0.8%	0.0%	0.9%	0.0%	0.8%	1.8%
	Number	12	2	1	0	2	0	7	0	2	2
make a living from my music	Percent	1.8%	0.7%	1.6%	0.0%	2.8%	0.0%	1.6%	1.0%	1.7%	0.9%
	Number	28	3	5	0	7	0	12	2	4	1
make money from my music	Percent	3.0%	2.8%	3.3%	4.7%	2.8%	2.8%	2.8%	2.6%	3.4%	1.8%
	Number	46	12	10	4	7	1	21	5	8	2
Obtain critical reviews	Percent	0.3%	0.2%	0.3%	0.0%	0.8%	0.0%	0.1%	0.5%	0.0%	0.0%
	Number	4	1	1	0	2	0	1	1	0	0
participate in major concerts	Percent	0.9%	0.9%	0.7%	1.2%	0.0%	0.0%	0.9%	0.5%	2.1%	1.8%
	Number	14	4	2	1	0	0	7	1	5	2
play with well-known groups	Percent	1.2%	0.5%	0.3%	0.0%	2.8%	0.0%	0.8%	0.5%	2.1%	0.9%
.	Number	19	2	1	0	7	0	6	1	5	1
Reach higher level of artistic expression/achievement	Percent	5.4%	4.0%	3.3%	4.7%	8.1%	13.9%	5.3%	2.0%	5.9%	3.6%
	Number	83	17	10	4	20	5	39	4	14	4
Spend more time on music	Percent	2.2%	1.6%	3.0%	3.5%	2.4%	0.0%	1.6%	2.0%	2.5%	0.0%
	Number	33	7	9	3	6	0	12	4	6	0
win recognition/award	Percent	1.6%	1.4%	0.7%	0.0%	2.0%	2.8%	2.3%	1.5%	0.4%	1.8%
	Number	25	6	2	0	5	1	17	3	1	2
Other	Percent	61.2%	59.4%	62.6%	49.4%	52.4%	58.3%	63.9%	59.7%	59.9%	66.7%
	Number	937	254	191	42	130	21	474	117	142	74
Missing		268	106	64	29	52	7	117	50	35	20
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Background Information

What is your date of birth?

	Total		Detroit		New Orleans		New York		San Francisco	
	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Mean	53.2	49.6	57.6	51.6	53.2	48.2	51.1	49.1	53.8	49.4
Median	50	47	57	48.5	52.5	46.5	48	48	50.5	46
std. dev.	14.2	13.8	14.7	14.8	14.1	15.3	13.5	13.1	14.7	13.6
Mode 1	49	48	44	35	49	27	49	42	49	46
Mode 2	--	--	72	38	54	34	--	48	50	--
Mode 3	--	--	--	46	--	38	--	--	--	--
Mode 4	--	--	--	--	--	42	--	--	--	--

Mode 5	--	--	--	--	--	46	--	--	--	--
Mode 6	--	--	--	--	--	50	--	--	--	--
Mode 7	--	--	--	--	--	56	--	--	--	--
Mode 8	--	--	--	--	--	58	--	--	--	--
Mode 9	--	--	--	--	--	60	--	--	--	--
Min	16	23	22	26	16	25	20	23	25	24
Max	92	90	91	82	92	90	89	89	88	82
Valid cases	1494	407	296	82	242	36	722	184	234	105
Missing	38	21	9	3	6	0	20	12	3	6

What is your race?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
American Indian or Alaska Native	Percent	0.2%	0.2%	0.7%	0.0%	0.4%	0.0%	0.0%	0.0%	0.0%	0.9%
	Number	3	1	2	0	1	0	0	0	0	1
Asian	Percent	1.0%	3.7%	0.7%	1.2%	0.8%	5.6%	0.9%	4.1%	2.1%	4.5%
	Number	16	16	2	1	2	2	7	8	5	5
Black or African American	Percent	18.3%	4.7%	22.6%	10.6%	25.4%	2.8%	17.3%	3.6%	8.9%	2.7%
	Number	281	20	69	9	63	1	128	7	21	3
Hispanic or Latino	Percent	1.6%	1.2%	0.3%	0.0%	0.0%	0.0%	2.0%	1.5%	3.4%	1.8%
	Number	24	5	1	0	0	0	15	3	8	2
Native Hawaiian or Other Pacific Islander	Percent	0.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.3%	0.0%	0.8%	0.0%
	Number	4	0	0	0	0	0	2	0	2	0
White	Percent	71.9%	84.8%	71.5%	85.9%	66.5%	88.9%	71.3%	83.2%	80.2%	85.6%
	Number	1102	363	218	73	165	32	529	163	190	95
Other	Percent	3.7%	3.7%	2.0%	1.2%	4.0%	2.8%	4.6%	5.6%	3.0%	2.7%
	Number	57	16	6	1	10	1	34	11	7	3
Missing		45	7	7	1	7	0	27	4	4	2
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

What is your gender?

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
Male	Percent	84.1%	53.3%	83.3%	44.7%	88.7%	47.2%	84.8%	61.7%	78.1%	46.9%
	Number	1288	228	254	38	220	17	629	121	185	52
Female	Percent	15.9%	46.5%	16.7%	55.3%	11.3%	52.8%	15.1%	37.8%	21.9%	53.2%
	Number	243	199	51	47	28	19	112	74	52	59
Missing		1	1	0	0	0	0	1	1	0	0
total # of respondents who answered this question		1532	428	305	85	248	36	742	196	237	111

Are you…

		Total		Detroit		New Orleans		New York		San Francisco	
		Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz	Jazz	Non Jazz
1 Hispanic or Latino	Percent	2.7%	1.2%	1.6%	1.2%	2.8%	2.8%	3.2%	0.5%	2.2%	1.8%
	Number	40	5	5	1	7	1	23	1	5	2
2 Not Hispanic or Latino	Percent	94.6%	97.4%	96.1%	98.8%	94.8%	97.2%	93.8%	97.4%	95.2%	96.3%
	Number	1427	412	292	84	235	35	682	188	218	105
Missing		41	6	7	0	6	0	22	4	6	2
total # of respondents who answered this question		1508	423	304	85	248	36	727	193	229	109
# respondents not answering question		29		1		0		18		10	

Appendix D. Union Survey Letter

NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

Dear Colleague,

Please accept this letter as an official note of gratitude for your participation in the first in-depth study of jazz artists. Without your gracious support, we would never have been able to complete the study or meet our goal of enhancing the argument for increasing support for jazz music and the artists who create it.

The study validated many previously held assumptions about the problems jazz musicians face. Chief among these findings were the high incidence of jazz musicians who do not own the copyright to at least one of their musical creations and the woefully low income the majority of jazz artists receive for their work. Because of your involvement and generosity, we now have statistical information that funders can use to help create new grant programs for artists, and public school arts educators can incorporate into their ongoing efforts to reinstate arts into the curriculum.

The executive summary, which provides a detailed synopsis of the study's findings, is included in this package. It is our sincere hope that you will find that it reflects the hard work that has been put into its completion and has been worth the time, energy and resources you have contributed.

Thank you again for all you have done to help see this project through and if you have questions or concerns please feel free to contact us.

Sincerely,

A.B. Spellman, Deputy Chairman
Wayne Brown, Director of Music and Opera
Tom Bradshaw, Director of Research
National Endowment for the Arts

Joan Jeffri
Research Director,
Jazz Study
Director,
Research Center for Arts & Culture

Geoffrey Link
Executive Director
San Francisco Study Center

Appendix E. Response Rate

	Complete	Bad Number	Unable to Contact	Too Ill/ Deceased	Language Problem	Not Musician	Refused	Wrong City	Pending	Total
New Orleans	284 (includes 8 pilot surveys)	82	3	19	2	8	58	34	151	641
Detroit	393 (includes 6 pilot surveys)	112	1	22	0	26	111	18	206	889
San Francisco	348 (includes 6 pilot surveys)	56	0	23	1	10	62	56	183	739
New York	593 (includes 5 pilot surveys)	135	1	28	3	48	151	50	501	1,510
NY-Jazz	345	19	2	6	0	7	42	19	72	512
Total	1,963	404	7	98	6	99	424	177	1,113	4,291

	New Orleans	Detroit	San Francisco	New York	NY-Jazz	Total
Jazz Musician	181	175	135	202	276	969
Non-Jazz Musician	92	194	192	358	53	889
Other	11	24	21	33	16	105
Total	284	393	348	593	345	1,938

Appendix F.

Using the Capture –Recapture Method to Estimate the Number of Jazz Musicians*

The capture-recapture method is used to estimate the number of jazz artists by comparing the overlap between the union and RDS-identified jazz artists. Specifically, in order to calculate the universe of jazz musicians in each city, the number of jazz artists identified in the union study (capture) is divided by the proportion of jazz artists who are determined to be union members based on the RDS survey results (recapture). The steps taken to estimate the number of jazz musicians in each metro area are described below:

New York

Capture:

The proportion of New York area musician union members who identified themselves as jazz musicians (in response to the union member survey) is .701 (415/592).

The number of musician union members in the New York metropolitan area, according to union records, is 10,499.

Therefore, the estimated number of union jazz musicians is 7,360 (10,499 x .701).

Recapture:

The proportion of all New York jazz musicians who are union members is estimated based on the RDS sample using the following formula for Pa, the proportion of union members:

Pa = (Sba * Nb)/(Sba * Nb + Sab * Na)

Na is the mean network size of union members = 298.2

Nb is the mean network size of nonunion members = 175.2

Sab is the proportion of nonunion members recruited by union members = .512

Sba is the proportion of union members recruited by nonunion members = .252

Which yields P a= .22301

Therefore, based on the estimate of both the number of New York union jazz musicians (7,360) and the estimate of the portion of all New York jazz musicians who are union members (.223), the size of the New York jazz musician universe is estimated using the following formula:

7,360/.223 = 33,003

San Francisco

Capture:

The proportion of San Francisco area musician union members who identified themselves as jazz musicians (in response to the union member survey) is .681.

The number of musician union members in the San Francisco metropolitan area, according to union records is 2,217.

Therefore, the estimated number of union jazz musicians is 1,509 (2,217 x .681).

Recapture:

The proportion of all San Francisco jazz musicians who are union members is estimated based on the RDS sample using the following formula for Pa, the proportion of union members:

Pa = (Sba * Nb)/(Sba * Nb + Sab * Na)

Pa = .0806

Therefore, based on the estimate of both the number of San Francisco union jazz musicians (1,509) and the estimate of the portion of all San Francisco jazz musicians who are union members (.0806), the size of the San Francisco jazz musician universe is estimated using the following formula:

1,509/.0806 = 18,733

New Orleans

Capture:

The proportion of New Orleans area musician union members who identified themselves as jazz musicians (in response to the union member survey) is .873.

The number of musician union members in the New Orleans metropolitan area, according to union records, is 1,014.

Therefore, the estimated number of union jazz musicians is 885 (1,014 x .873).

Recapture:

The proportion of all New Orleans jazz musicians who are union members is estimated based on the RDS sample as .514. *

Therefore, based on the estimate of both the number of New Orleans union jazz musicians (885) and the estimate of the portion of all New Orleans jazz musicians who are union members (.514), the size of the New Orleans jazz musician universe is estimated using the following formula:

885/.514 =1,723

* The number of documented referrals in New Orleans was too small for a meaningful analysis of referral patterns. Therefore, it was not possible to use the equation to compute the proportion of union members in New Orleans (i.e., no data for the terms Sab and Sba). Therefore, the proportion of union members in the RDS sample (i.e., .514) was used instead.

*Detroit did not have enough responses in the RDS survey to do this calculation.

Appendix G. Resource Library

FOUNDATIONS

National

Arkansas Jazz Heritage Foundation
P.O. Box 251187
Little Rock, AR 72225-1187
(P) 501.663.5264 (F) 501.225.2133
info@arjazz.org
www.arjazz.org

Arts Alive Foundation
P.O. Box 1746
Beverly Hills, CA 90213-1746
(P) 310.276.5951

Beyond Baroque Foundation
681 Venice Blvd.
P.O. Box 806
Venice, CA 90291
(P) 213.822.3006
www.beyondbaroque.org

Butch Berman Charitable Music Foundation
4500 Kirkwood Drive
Lincoln, NE 68516
(P) 402.476.3112 (F) 402.483.6939

Centrum Foundation
P.O. Box 1158
Port Townsend, WA 98368
(P) 360.385.3102 (F) 360.385.2470

Grammy Foundation
3402 Pico Boulevard
Santa Monica, CA 90405
(P) 310.392.3777
grammyfoundation@grammy.com
www.grammy.com/academy/foundation/index.html

Herb Alpert Foundation
1414 Sixth St.
Santa Monica, CA 90401
(P) 310.393.8500
Jazz Heritage Foundation
P.O. Box 19070
Los Angeles, CA 90019
(P) 213.649.2722

Music For Hope Foundation
1351 S. Riverview
Gardenville, NV 89410
775.265.4372 (F) 775.265.4512
www.musicforhope.org

Mid Atlantic Arts Foundation
22 Light St., Suite 330
Baltimore, MD 21202
410.539.6656 (F) 410.837.5517
info@midatlanticarts.org
www.midatlanticarts.org

National Foundation for Advancement In The Arts
800.970.ARTS
www.ARTSawards.org

National Music Foundation
2457A South Hiawassee Rd., Suite 244
Orlando, FL 32835
(P) 1.800.USA.MUSIC
info@usamusic.org
www.nmc.org

New England Foundation For The Arts
266 Summer St. 2nd Fl.
Boston, MA 02210-1216
617.951.0010 (F) 617.951.0016
www.neta.org

The Vail Jazz Foundation, Inc.
P.O. Box 3035
Vail, CO 81658
(P) 970.479.6146 (F) 970.477.0866
vjf@vailjazz.org
www.vailjazz.org

Detroit

James Tatum Foundation for the Arts
PO Box 32240
Detroit, MI 48232
(P) 313.255.9015
jtfa@detroit.net

New Orleans

New Orleans Jazz & Heritage Foundation
1205 N. Rampart St.
New Orleans, LA 70116
(P) 504.522.4786
www.nojhf.org

New York

Jazz Foundation of America
322 W. 48th Street
New York, NY 10036
(P) 800.532.5267/ 212.245.3999
jazzfoundation@rcn.com
www.jazzfoundation.org

Music For Youth Foundation
130 E. 59th Street, Suite 844
New York, NY 10022
(P) 212.836.1320 (F) 212.836.1820
www.musicforyouth.org

Music Performance Trust Funds
MPTF 1501 Broadway
New York, NY 10036
(P) 212.391.3950
www.mptf.org

VH1 Save The Music Foundation
1515 Broadway
New York, NY 10036
(P) 212.846.5364 (F) 212.846.1827
laurie.schopp@vh1staff.com
www.vh1.com

ASSOCIATIONS

National

American Federation of Jazz Societies
P.O. Box 84063
Phoenix, AZ 85071-4063
info@jazzfederation.com
www.jazzfederation.com

American Composers Alliance
73 Spring St. Rm. 505
New York, NY 10023
(P) 212.362.8900 (F) 212.925.6798
info@composers.com
www.composers.com

American Pianists Association
4600 Sunset Ave.
Indianapolis, IN 46208
(P) 317.940.9945 (F) 317.940.9010
apainfo@americanpianists.org
www.americanpianists.org

Boston Jazz Society
P.O. Box 178
Boston, MA 02134
(P) 617.445.2811 (F) 617.445.2811

Cultural Alliance Of Greater Washington
410 Eighth St., NW, Suite 600
Washington, DC 20004
(P) 202.638.2406

Fort Worth Jazz Society
P.O. Box 14533
Fort Worth, TX 76119-3120

Friends of the Arts
P.O. Box 702
Locust Valley, NY 11560
(P) 516.922.0061 (F) 516.922.0770
artsfriend@aol.com

International Association for Jazz Education
2803 Claflin Road, P.O. Box 724
Manhattan, KS 66505-0724
785.776.8744 (F) 785.776.6190
www.iaje.org

Jazz Club of Sarasota, Inc.
330 S. Pineapple Ave., Ste. 111
Sarasota, FL 34236
(P) 813.366.1552
mail@jazzclubsarasota.com
www.jazzclubsarasota.com

Meet the Composer
2112 Broadway, Suite 505
New York, NY 10023
(P) 212.787.3601 (F) 212.787.3745
lklein@meetthecomposer.org
www.meetthecomposer.org

Mid American Arts Alliance
912 Baltimore Ave., Suite 700
Kansas City, MO 64105
816.421.1388 (F) 816.421.3918

National Association Of Composers
P.O. Box 49652
Barrington Station
Los Angeles, CA 90049
(P) 310.541.8213 (F) 310.373.3244
nacusa@music-usa.org
www.music-usa.org/nacusa

National Academy of Recording Arts and Sciences (NARAS)
3402 Pico Boulevard
Santa Monica, CA 90405
(P) 310.392.3777 (F) 310.392.9262

National Association of School Music Dealers (NASMD)
4020 McEwen, Ste. 105
Dallas, TX 75244-5019

National Jazz Service Organization
P.O. Box 50152
Washington, DC 20004-0152

Pennsylvania Performing Arts On Tour
1811 Chestnut Street, Suite 301
Philadelphia, PA 19103
(P) 215.496.9424 (F) 215.496.9585

Potomac River Jazz Club
5537 Belle Pond Dr.
Centreville, VA 22020
(P) 703.698.PRJC
prjcweb@prjc.org
www.prjc.org

Recording Industry Association of America (RIAA)
1330 Connecticut Ave. NW, Suite 300
Washington, DC 20036
202.775.0101 (F) 202.775.7253
www.riaa.com

Sedona Jazz on the Rocks
P.O. Box 889
Sedona, AZ 86339-0089
(P) 520.282.1985
lori@sedonajazz.com
www.sedonajazz.com

Southern Arts Federation
181 14th St., Ste. 400
Atlanta, GA 30309-7603
(P) 404.874.7244 (F) 404.873.2148
josephg@southarts.org
www.southarts.org

Tucson Jazz Society
P.O. Box 1069
Tucson, AZ 85702-1069
(P) 520.903.1265 (F) 520.903.1266
tjsmail@tucsonjazz.org
www.tucsonjazz.org

Western Jazz Presenters Network
P.O. Box 3162
LaJolla, CA 92038
(P) 858.454.5872

World Music Association
P.O. Box 37725
Honolulu, HI 96837
(P) 808.941.9974 (F) 808.943.0224

Detroit

Southeastern Michigan Jazz Association
2385 W. Huron River Drive
Ann Arbor, MI 48103-2241
(P) 734.662.8514
semja@semja.org
www.semja.org

New Orleans

Jazz Centennial Celebration
628 Frenchman St.
New Orleans, LA 70116
(P) 504.835.5277
jazzcentennial@aol.com
www.louisianamusic.org

Louisiana Division of the Arts
P.O. Box 44247
Baton Rouge, LA 70804
225.342.8180 (F) 225.342.8173
arts@crt.state.la.us
www.crt.state.la.us/arts

New York

American Society of Composers, Authors & Publishers (ASCAP)
ASCAP Building
One Lincoln Plaza
New York, NY 10023
(P) 212.621.6000/ 800.95.ASCAP
info@ascap.com
www.ascap.com

Broadcast Music, Inc. (BMI)
320 W. 57th Street
New York, NY 10019
(P) 212.586.2000 (F) 212.262.2824
jazz@bmi.com
http://bmi.com

Chamber Music America
305 Seventh Ave., 5th Floor
New York, NY 10001-6008
(P) 212.242.2022
info@chamber-music.org
www.chamber-music.org

International Women in Jazz
C.S. 9030
Hicksville, NY 11802-9030
www.internationalwomeninjazz.com

San Francisco

San Jose Jazz Society
P.O. Box 1770
San Jose, CA 95109-1770
(P) 408.288.7557 (F) 408.288.7598
jazzmaster@sanjosejazz.org
www.sanjosejazz.org

SUPPORT SERVICE ORGANIZATIONS

National

ACIS/ Encore Tours
19 Bay State Road
Boston, MA 02215
(P) 1.877.460.3801 (F) 1.617.236.8623
encoretours@acis.com
www.encoretours.com
Services: Customizing tours for performing artists

Acoustics First
2247 Tomlyn Street
Richmond, VA 23230-3334
(P) 888.765.2900 (F) 804.342.1107
www.acousticsfirst.com
Services: Noise control solutions

American Music Therapy Association
8455 Colesville Road, Suite 1000
Silver Spring, MD 20910
(P) 301.589.3300 (F) 301.589.5175
www.musictherapy.org
Services: Application of music therapy for medical use

Cleveland Clinic Foundation
Medical Center for the Performing Arts
9500 Euclid Ave.
Cleveland, OH 44106
(P) 216.444.3903
www.clevelandclinic.org
Services: Performing Arts Medicine

Colorado Lawyers for the Arts
P.O. Box 48148
Denver, CO 80204
(P) 303.722.7994
cola@artstozoo.org
Services: Legal Representation

Georgia Volunteer Lawyers for the Arts
Bureau of Cultural Affairs
675 Ponce de Leon Ave.
Atlanta, GA 30308
(P) 404.873.3911
www.gvla.org

International Arts Medicine Association
19 S. 22nd St.
Philadelphia, PA 19103
http://members-aol.com/iamoaorg
Services: Medical Services

Lawyers for the Creative Arts
213 W. Institute Pl., Suite 401
Chicago, IL 60610
(P) 312.649.4111 (F) 312.944.2195
wrattner@law-arts.org
www.law-arts.org
Services: Legal Representation

Music Cares Foundation
3402 Pico Boulevard
Santa Monica, CA 90405
(P) East: 1.877.303.6962
Central: 1.877.626.2748
West: 1.800.687.4227
www.grammy.com/academy/musiccares/index.html
Services: Emergency Relief Funds

National Center On Arts And Aging
National Council on the Aging
600 Maryland Ave., SW, West Wing 100
Washington DC 20024
(P) 202.479.1200
www.center-for-creative-aging.org
Services: Counseling, Publications

Ocean St. Lawyers for the Arts
P.O. Box 19
Saunderstown, RI 02874-0019
dspatt@artslaw.org
www.artslaw.org

Support Services Alliance (SSA)
P.O. Box 130
Schoharie, NY 12157
(P) 518.295.7966
comments@ssainfo.com
www.ssainfo.com
Services: Financial and Medical Services

Texas Accountants and Lawyers for the Arts
1540 Sul Ross
Houston, TX 77006
(P) 713.526.4876 (F) 713.526.1299
info@talarts.org
www.talarts.org
Services: Legal Representation and Accounting Services

Washington Lawyers for the Arts
1634 Eleventh Ave.
Seattle, WA 98122
(P) 206.328.7053 (F) 206.568.3306

Washington Area Lawyers for the Arts
815 15th St. NW
Washington DC 20005
(F) 202.393.4444
legalservices@thewala.org
www.thewala.org
Services: Legal Representation

Detroit

Legal Aid & Defender Association Of Detroit
645 Griswold St., Suite 2400
Detroit, MI 48226-4201
(P) 313.964.4111 (F) 313.964.1932
www.mlan.net/ladal/
Services: Legal Services

New Orleans

Arts Council Of New Orleans
225 Baronne St. Suite 1712
New Orleans, LA 70112-1712
(P) 504.523.1465 (F) 504.529.2430
www.louisiana-arts.com
Services: Bookkeeping, Planning-Budgeting, Financial Aid, Career Counseling

Louisiana Volunteer Lawyers For The Arts
1010 Common St., Suite 1500
New Orleans, LA 70112
(P) 504.581.9444
Services: Legal Representation

New Orleans Musicians Clinic
(P) 504.412.1111
www.nojhf.org
Services: Medical Services

New York

Doctors For Artists
105 W. 78th St.
New York, NY 10024
(P) 212.496.5172
Services: Medical Services

Institute For The Performing Artist
Postgraduate Center For Mental Health
124 E. 28th St.
New York, NY 10016
(P) 212.689.7700 ext. 290, 291
Services: Mental Health Services

Miller Health Care Institute For Performing Artists
St. Luke's Roosevelt Hospital Center
425 W. 59th St.
New York, NY 10019
(P) 212.523.6200
www.ifpam.org
Services: Medical Services, Performing Arts Medicine

Musicians Emergency Fund, Inc.
16 E. 64th St.
New York, NY 10021
(P) 212.578.2450
Services: Emergency Funds

Pentacle
104 Franklin St.
New York, NY 10013-2910
(P) 212.226.2000
www.pentacle.org
Services: Financial Services

Performing Arts Center For Health
357 W. 55th St.
New York, NY 10019
(P) 212.247.1650
Services: Medical Services, Dental Services

Volunteer Lawyers For The Arts
1285 Ave. of the Americas, 3rd floor
New York, NY 10019
(P) 212.977.9273
Services: Legal Representation

San Francisco

California Lawyers For The Arts
Fort Mason Center
San Francisco, CA 94123
(P) 415.775.7200
cla@calawyersforthearts.org
www.calawyersforthearts.org
Services: Legal Representation, Contracts, Copyright, Taxation

Kuumba Jazz Center
320-2 Cedar Street
Santa Cruz, CA 95060
831.427.2227 (F) 831.427.3342
kuumbwa@cruzio.com
www.kuumbwajazz.com
Services: Presenting and Educational services

Rhythmic Concepts, Inc.
765 61st Street
Oakland, CA 94609
(P) 510.287.8880

For more information, please contact:

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Teachers College Columbia University
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